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## PARIS HEARS A PLETHORA OF PIANISTS

Brailowsky and Borovsky Head the List—Youra Guller and a New One from Vienna—Sarah Fischer Entertains American Students.

PARIS.—Before Brailowsky undertook a recital in the Grand Opéra, he had given sixty recitals in the various concert halls of Paris. He had made his name a household word. Consequently, when I applied for seats for friends ten days in advance I was told that the house was completely sold out. The number of musical artists who can fill the opera house is very limited. But there are several artists who manage to play to a full house and Brailowsky is one of them.

### BOROVSKY'S BIG SERIES

Alexander Borovsky is a pianist who attracts a large audience whenever he chooses to appear in Paris. Last season his name seemed to me to be always on the kiosques. This season he has started in again with a long series of recitals which cover the whole range of piano music, from the precursors of Bach to the aftermath of Stravinsky. On January 10 his program was solidly Beethoven and Schumann. Seven days later his program consisted of Prokofieff, Medtner, Ljadoff, Rimsky-Korsakoff, Stravinsky, Debussy, Fauré, Ravel, ending with the gruesome Danse Macabre of Liszt. According to my way of thinking, both of these programs are more satisfactory than mixtures of Beethoven and Prokofieff, or Schumann and Stravinsky, which so many pianists affect. It is a mistake to hang oil paintings, water colors, engravings, and photographs on the same wall.

Victor Benham, a solid pianist of the classical school, gave a solitary recital in the Salle Comœdia, and proved himself a powerful and imaginative interpreter of Beethoven, Schumann, and Chopin. The unstinted applause of his hearers was confirmed by the uniformly high praise of the critics in a dozen of the Parisian newspapers. Victor Benham, however, can hardly hope to capture the public of Paris with one recital. Nobody can.

### FROM VIENNA

One of the finest pianists I ever heard, male or female, is Helene Lampel, who has recently shaken the dust of Vienna off her feet to take up her abode in Paris. I do not know who her early teachers were, but I am told that Godowsky put the finishing touches on her technical equipment. She is a virtuosa of the first order and an artist of almost equal rank. A strident tone occasionally mars the beauty of her melodic passages, and she relies more on force and spirit than on persuasive charm. But these demerits are small beside the striking merits of her remarkable accomplishments.

She is another of those unfortunate artists for whom the great world war happened at the wrong time. Still, such undeniable skill and art as hers must eventually command attention. I heard her give a Beethoven recital in the old hall of the Conservatoire, and play a varied assortment of shorter compositions for the American Students' Club at one of the Sunday evening concerts.

Five or six years ago a young woman from Russia gave a piano recital in London which caused me to write a rhapsody of praise in these columns. Her name is Youra Guller, and she lives in Paris, where I have frequent opportunities of hearing her play. The last four recitals she gave in the Salle des Agriculteurs were given to crowded houses. The manager, in fact, told me that he had a few more applicants for admission than he had tickets for. Of course I take no credit for having predicted the success of Youra Guller. The great public settled that matter without consulting me. She has fire, energy, delicacy, imagination, and great emotional expression. Judging from her success in France and England, I should say that she would be acclaimed in the United States. But, of course, you never can tell.

### ENTERTAINING THE AMERICAN STUDENTS

I heard a joint recital by Sarah Fischer, soprano, and Samuel Dushkin, violinist, at the Student's Club in the Boulevard Raspail. The hall was packed to the doors, and a large crowd of American students and French friends occupied the pavement outside, unable to get in. At another of these concerts Beveridge Webster played. He is the young American pianist who won the gold medal of the Conservatoire a few months ago. The French pianist, Denyse Molie, also contributed a very enjoyable evening of music for her American admirers in Paris. Marguerite Morgan, the director of these concerts, tells me that no less a celebrity than Ganna Walska has promised her a song recital in the near future. Perhaps the Emperor Nero might feel disposed to entertain American students with his tenor voice and twanging lyre if he had not abruptly quitted the world too soon.

### "IF THIS BE MUSIC—"

For the sake of variety I attended a concert given in the old hall at the Pleyel warehouse—the hall where Chopin first played many of his new works—to hear Gaston Wiener play

folksongs, and other music which the folks will never accept, on a saw. In the words of Patrick Henry—almost—I say: "If this be music, make the most of it." I hear that a French composer, one of the prize men from the Conservatoire, is writing a concerto for this disconcerting instrument. Have you heard it?

The tone begins with a thud and then slides up to the intended note like a male voice singing falsetto. Wiener



Photo © Maillard Kessler

### ERNESTO BERUMEN,

who will present an unusual program of piano music at his forthcoming New York recital in Aeolian Hall on Sunday evening, February 20. His offerings will consist of music of modern Spain, and of special interest is the first performance in America of Joaquín Turina's *Andalusian Gardens*. Manuel de Falla, Isaac Albéniz and Enrique Granados are the other Spanish composers represented. Mr. Berumen is well known both as concert pianist and pedagogue, and his New York recitals always are anticipated with great pleasure by his large following in the metropolis.

might be justified in quoting Shakespeare: "This is the saddest stuff I ever saw." CLARENCE LUCAS.

### A REVIVAL OF MEDIAEVAL MUSIC

PARIS.—An event of tremendous interest to musical circles has taken place in Paris—a concert of ancient music given by Yves Tinayre, the excellent singer and indefatigable

musicologist. The concert covered music of the thirteenth, fourteenth and fifteenth centuries which is virtually unknown (Continued on page 31)

## NEW METROPOLITAN OPERA HOUSE APPROVED

Otto H. Kahn Issues Statement Regarding the New Building—Will Seat About 4,500—Probably Ready for 1929-30 Season

The following statement was issued on February 10 by Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company:

"The Metropolitan Opera Company is happy to state that the project for the erection of a new opera house has been approved unanimously by the board of directors of the Metropolitan Opera & Real Estate Company, the owners of the existing Metropolitan Opera House, thus betokening for the opera in its new location and home a continuance of the traditional relationship upon which the structure of the operatic development of New York has been reared.

"It is hoped that the recommendation of its board of directors will be adequately supported by the stockholders of the Metropolitan Opera & Real Estate Company, and that the new opera house will be ready for the opening of the season 1929-30.

"The location will be in 57th Street, between 8th and 9th avenues. In addition to the opera house there will be an apartment tower, intended mainly for studios. The auditorium will hold about one thousand persons more than the present house. This increase in capacity will be obtained through modern methods of planning, without increasing the size of the auditorium beyond what it is in the present opera house. In fact, it is hoped that the auditorium will be less in depth than the present one. It will certainly be less in height. Particular attention will be given to securing for every seat a full and unobstructed view of the stage, in which respect the present auditorium is sadly deficient. The increase in seating capacity is planned mainly for the purpose of providing more low-priced and medium-priced seats, the supply of which is quite inadequate in the present house.

"There will be thirty-two parterre boxes. Each purchaser of a parterre box will pay \$145,000, in return for which payment he will have a 1/32 share in the ownership (subject to a mortgage) of the real estate, opera house and apartment house, and in addition will have the use of a box for Monday evening and, according to his choice, either Thursday evenings or Saturday matinees. For all other performances the boxes will be available for rent and will be allotted by a Box Committee to season subscribers, upon application to the Box Committee."

The new house will seat about 4,500. Mr. Kahn stated later that the plan was still under study in a general way. No architectural style has as yet been selected and no architect chosen to prepare plans.

### Pelleas et Melisande Given at Metropolitan

Debussy's great opera, *Pelleas et Melisande*, was given at the Metropolitan Opera House for the first time this season on the evening of February 11 before an audience of gratifying proportions. This opera is certainly not ever likely to be one of the popular ones, and for those who are able to appreciate it, and who are anxious to see it kept in the repertory, it must be a satisfaction to see that it is getting general support. With all the enthusiasm in the world one cannot but wonder how much enjoyment people who do not understand French get out of the long passages in this opera where the vocal parts are almost spoken and the music of small separate appeals.

(Continued on page 25)

## CASELLA CALLED TO CONDUCT BOSTON SYMPHONY "POPS"

BOSTON.—Alfredo Casella, distinguished conductor, composer and pianist, has signed a contract to become the regular conductor of the Pop concerts in Symphony Hall, according to an announcement just made. The announcement proceeds as follows:

### A REMARKABLE CAREER

"In their many seasons, the 'Pops' have never been honored with a leader of such world-wide distinction and esteem. Casella has long been considered the most significant influence in the new symphonic school of musical composition in Italy, which has placed this nation again among the foremost in the creative development of music.

"Casella is now visiting the United States to conduct his music on several important occasions. As guest conductor at the regular Boston Symphony Concerts of January 14 and 15, he conducted his *Partita* and his *Ballet, La Giara*. *La Giara* is about to be mounted at the Metropolitan Opera

House, and is anticipated as the outstanding novelty of the New York musical season.

"Before he came to this country, Casella was famous not only as a composer, but as conductor of the foremost orchestras of Paris, Rome, and other cities, and as undoubtedly the most brilliant pianist Italy has produced. Visiting the United States in 1921 and 1923, he presided, as guest, over the Boston, Philadelphia and other orchestras, conducting here his rhapsody, *Italia*, which, by the way, is a long-standing favorite at the 'Pops.'

"Casella will visit Boston next week to conduct Respighi's concerto at the regular symphony concerts, to inspect the 'Pops' library, and to make other plans for the 'Pops' season which opens on May 2."

Casella's career shows him an artist of astonishing versatility. Born in Turin in 1883, of notably musical parents, he began to study piano at the age of four. His aptitude (Continued on page 24)



## HONEGGER'S JUDITH AND DE FALLA'S PUPPET HAVE GERMAN PREMIERES

COLOGNE.—The latest achievement of Cologne's enterprising opera conductor, Eugen Szenkar, has been the production of Arthur Honegger's *Judith* and Manuel de Falla's *El Retablo de Maese Pedro*. These characteristic examples of present-day opera had their German premières in a double bill, in which the solemnity of the one set off the gaiety of the other.

*Judith*, a serious work in three acts, is based on René Morax's play, which had its dramatic première at the Theatre du Jorat in Mezières during the summer of 1925. The following February it was given its first performance as an opera in Monte Carlo.

Morax has treated the old Biblical story with directness and simplicity, omitting all psychological considerations. It is an interesting coincidence that in his effort to portray a great destiny simply, he has used means that are startlingly similar to those employed by Egon Wellesz in his "reform" opera, *Alkestis*, which was given here last year. In both works, for example, the choruses are the important factors in the development of the action.

In *Judith* the choruses are musically the best moments. The well-developed climaxes of the war and tumult scenes, and the severe simplicity and economy of means in the scenes of prayer and wailing are equally impressive. But, on the whole, the musical content is rather dull, especially in comparison with the colorful and more inspired *King David*.

The Cologne producers were particularly successful in catching the spirit of the opera, but scenically and musically, Szenkar was responsible for the perfect synchronization of

orchestra and stage and gave each big line and subtle detail of the score its proper value. The severely plain but imposing scenery was designed by Hans Strohbach. Remarkable precision was shown by the chorus, and Lydia Kindermann as *Judith*, with Emil Treskow as *Holofernes*, gave excellent interpretations of their roles.

### A WELCOME DIVERSION

After this serious opera, de Falla's puppet play came as a welcome diversion. It was familiar to those who attended the festival of the International Society for Contemporary Music in Zürich last summer, and to them the Cologne performance was somewhat of a disappointment. The chief charm of the Zürich production lay in the use of actual marionettes, whose gestures were made as life-like as possible. Here, the characters were real people, who dressed and acted as nearly like puppets as possible and whose costumes even included exaggeratedly visible wires. The charming picture-book scenery of the little stage built upon the regular one completed the illusion of a marionette theater in caricature.

This interesting opportunity for comparison brought out the fact that a performance in a small hall with real puppets is much to be preferred, especially as some of the musical detail gets lost in a large room. Nevertheless, the pseudo-archaic music with its wealth of Spanish color was most refreshing. The singers, Mertens, as Master Pedro, and Elsa Kuczik, as his son, sang their parts with much temperament, and the "puppets" all moved with due precision and awkwardness. E. T.

## A VIENNESE CRITIC EN ROUTE

Paul Bechert Hears Opera in Frankfurt and Elsewhere—A New Start for Opera Comique

VIENNA.—The perennial complaint of the native Viennese, and one which has often been vented by your correspondent in these columns, is that of the alleged reactionary tendency of the Vienna Opera—and of the so-called low standard of its achievements. Are they right, those eternal "kickers?" Judging from the Viennese perspective, they surely are. It makes one pessimistic to sit at home and see the papers pour in, full of reports on what is going on "next door." If you believe the daily papers and the local patriotic critics, bliss reigns everywhere except in Vienna; interesting novelties are done everywhere except in the proverbially conservative town of Schönberg, Berg and Webern.

Your local critic, with all these reports before his eyes, is prone to believe them. He forgets that what he reads represents the collective achievements of all of the world's great opera houses—not those of one individual theater. With his eyes fixed—not on what can be attained and what is being achieved elsewhere—but on that elusive ideal of an opera theater which exists nowhere in the world, he is prone to succumb to the enchantment proverbially lent by distance. When he does go out of his own environment for once, he is bound to come back and, beating his chest, to exclaim "Mea culpa!"

### FIRST STOP: FRANKFURT

Frankfurt is your correspondent's first stop on his present journey. He has special reasons for going there. Not only because Clemens Krauss, once an aspiring young conductor of the Vienna Opera and now, two years later, an "arrived" General Intendant of the Frankfurt Opera, has proudly told us that his theater was "the best in all of Central Europe," but also in order to hear, for the "first time anywhere," Paul von Klenau's opera, *The School for Scandal*—a novelty, though not for the writer who has

had the privilege of "watching it grow" from the beginning, who has heard it over and over again in the Vienna home of that gifted and amiable young Dane. What could be more interesting than to see such an opera staged; to watch how many of the anticipated events come true, and how many of the smaller details, hardly heeded in the writing, show an unexpected power of effect, when materialized on the stage?

### NEW OPERATIC PATHS

Klenau's idea was excellent. Every scrutinizing observer was aware of the fact that opera, as a species, is in a perilous way. What should be purely a thing of music and the theater has of late become the stamping ground for far-fetched experiments. The Wagnerian capital, that so many smaller minds have lived on for decades, has been eaten up. It has exhausted its possibilities, the public is tired of imitations, and no one has come with sufficient creative power to put new wine into the old bottles.

Moreover, things heroic do not interest us any more in this sober epoch; our modern mentality does not see mythological beings in swans or horses, and a love draught has lost its symbolical grandeur in our age of cocktails. What is the contemporary composer to do? Every available recipe has been tried in turn. From symphonic opera, we have passed to realistic opera or verismo and, that being worked out, to the various experiments of recent date.

Strange geniuses have advocated opera as a form of "absolute music" (Hindemith) or a thing of un-sensual, ritual character (Busoni). Others have thought of a revival of "baroque" opera in modern garb, while still others chose the "original article" in this respect and fell back on the Handel renaissance. These are only a few of the current varieties, but the one quality common to them all is that the public refuses to patronize them, that they remained ephemeral, while the populace flocked to hear Puccini—the man who gave them opera sans problems and sans "tendencies," nothing but melodious music coupled with effective theatrical situations. But Puccini, too, is a blind alley. No one has come after him to build on his achieve-



THE "THREE KINGS" OF VIENNESE OPERETTA

Emmerich Kalman (center) with his librettists, Julius Brammer (left) and Alfred Grünwald (right). The three prosperous looking gentlemen are seen at the stage door of the Theater an der Wien, where Countess Maritz ran for two solid years and where *The Circus Princess*, their latest piece, is now in its third month.

ments, and develop them further. His followers have remained imitators, and mostly poor ones, and there it ended.

### A DEARTH OF VOICES

Klenau, with his new opera, wants to start at another end. He finds that the chief aim of the modern opera composer, particularly in the "opéra comique" field, is to wind his way between the Scilla of the overloaded orchestra on one side, and the Charybdis of drama and psychology on the other. Between the two dilemmas, he reverts, and rightly, to what was primary in opera as an art form—the human voice. To give the singer what is the singer's was Klenau's idea. I fear, however, that he has failed to include in his calculation one little fact of prime importance, namely that good voices are apparently dying out in the German theaters. There is any number of singing Duses and singing Sir Henry Irvings. They bask in their histrionic achievements, and their every movement is pregnant with meaning and significance.

There are really some very good actors at Frankfurt—Benno Ziegler, for instance, who gave a striking portrayal of the hypocritical nephew,—but as for voices, there are two types—singers with good but raw material, and singers with no voice at all, who might have known how to sing had they an instrument to do it with. There was a lyric tenor of awe-inspiring proportions who all but ruined the success of the second act by "breaking" on the closing high B; and a baritone who virtually spoke his charming little waltz song, while Clemens Krauss, with his usual hectic temperament, made a regular dance piece of what should have been a lyric effusion and a well-calculated relief and contrast to the brisk tempo of the other scenes.

However, the stage management of Lothar Wallerstein was full of wit and humor, and Ludwig Sievert had devised a veritable color symphony for the handsome settings and costumes. But voices? If Frankfurt really has "the best operatic theater in Germany," then give me the voices and the orchestra of the much-maligned Vienna Opera!

### A RISING STAR

In spite of all that has been said, I have really found one marvellous voice on a German operatic stage. A sheer accident, perhaps. But probably, from the nature of things, its possessor is not a German but one of those racial mix-

(Continued on page 36)

## FOREIGN NEWS IN BRIEF

### Paris

#### WAGNER FESTIVAL FOR PARIS

PARIS.—Paris is to have a Wagner festival that may become an annual affair. Count Colloredo has leased the Champs-Élysées Theater for the first two weeks in March for this purpose, and his contract gives him the exclusive right to produce Wagner operas in that house. This year's festival will include *Meistersinger*, *Tannhäuser*, *Lohengrin* and *Siegfried*. Celebrated artists are coming from Germany for the performances. Count Colloredo wishes to stress the fact that Siegfried Wagner has nothing to do with this undertaking. B.

#### SOLITO DE SOLIS VISITS MUSSOLINI

PARIS.—While Solito de Solis, well known pianist, was in Italy, he was received by Mussolini at the Palazzo Chigi and asked by the Duce to tell of his rapid rise to fame. He also played, aside from his numerous concert engagements, at a private dinner party given to Winston Churchill and Mussolini, to which both he and the Countess Solito had been invited. N. DE B.

#### AINO AKTÉ'S PROMISING PUPILS

PARIS.—Mme. Aino Akté, celebrated singer, gave an intimate tea at which several of her most promising pupils sang. Elena Richard gave a brilliant performance of the Queen of the Night aria from the *Magic Flute* in the original key. Marguerite Liszt confined herself to French and Russian songs, which she sang with great art and understanding. Peter Upcher, English singer, gave several seventeenth century airs from both France and England. N. DE B.

#### OPERA BY MARC DELMAS HAS FRENCH PREMIERE

PARIS.—The Théâtre Municipal, of Montpellier, has recently brought out *Le Masque*, a Venetian romance, with a libretto by Paul de Choudens and music by Marc Delmas. It is the work of a good composer, with well developed themes and is essentially singable. Olympe Garcia gave an excellent interpretation of the part of Faustina. N. DE B.

### Vienna

#### ALFRED GRÜNFELD'S POSTHUMOUS WORKS

VIENNA.—The Vienna publishing house of Doblinger is issuing the posthumous compositions of Alfred Grünfeld and such of his last works as were not published prior to his death two years ago. They comprise a Barcarole, Hun-

garian Dances, a Fantasy in which two Schubert songs—*Gute Nacht*, and *Ständchen*—are contrapuntally interwoven, and paraphrases on the Kaiser Walzer of Johann Strauss and the *Delirien Walzer* by Josef Strauss. A *Soirée de Vienne*, containing the *Künstlerleben Waltz* by Strauss, will shortly be published, and Bote & Bock, of Berlin, is preparing the publication of Grünfeld's paraphrase on Strauss' *Fledermaus*. P. B.

### PITZNER AND KIENZL

VIENNA.—The general meeting of the Gesellschaft der Musikfreunde, which appointed Robert Heger successor to Leopold Reichwein, as official musical director of the society, has elected Hans Pitzner and Wilhelm Kienzl honorary members of this, the oldest Austrian musical corporation. P. B.

### LEO FALL TO HAVE MONUMENT IN VIENNA

VIENNA.—The most prominent men connected with Viennese music and theater, notably with operetta, have joined forces in a committee for the erection of a monument to Leo Fall. Among the committee members are Lehár, Emmerich Kalman, Oscar Straus, Bruno Granichstädten, Edmund Eysler, and Dr. Leo Ascher, the six dominating operetta composers of Vienna; also the leading theatrical managers and publishers in the operetta field. P. B.

### Berlin

#### JOSEF ROSENSTOCK FOR WIESBADEN

BERLIN.—Josef Rosenstock, director of the Darmstadt Opera, has accepted the post of opera director in Wiesbaden. There he will fill the vacancy left by Otto Klemperer, who has come to the Kroll Opera in Berlin. T.

#### JANACEK'S THE MAKROPULOS CASE FOR BERLIN

BERLIN.—Leo Janacek's opera, *The Makropulos Case*, has been accepted for production at the Berlin State Opera, where it will have its first performance in Germany. T.

### Miscellaneous

#### YOURA GULLER IN BRUSSELS

BRUSSELS.—Among the innumerable recitals of a season, some—a very few—are awaited with impatience and attend-

ed with unfailing fidelity. Those of the Russian pianist, Youra Guller, are among the favored ones, for she has long been recognized here as an artist of the very first rank. The rarest qualities are combined in her, sure intelligence, sound musicality, fine sensibility, a complete lack of affectation, and, finally, a technique which is unaware of difficulties. The last recital she gave was devoted to Chopin, and it particularly brought his personality into relief. Her interpretation was virile, profound, elevatingly lyric, and without morbidity. It was an evening of pure joy. A. G.

### ANSERMET CAPTURES BELGIUM

BRUSSELS.—Ernest Ansermet conducted in Antwerp, not long ago, under the auspices of the New Concert Society. His success was such that he was immediately engaged to conduct, without soloist one of the Popular Concerts, the most important series in Brussels. His program comprised Mozart's overture to *Lucio Silla*, Beethoven's *Pastorale* symphony, Honegger's *Horace Victorieux* and Stravinsky's *Fire Bird*. He has now been engaged to conduct the opening performance of the Diaghileff Ballet at the Scala in Milan. G.

### RUZENA HERLINGER IN MANY CITIES

PRAGUE.—One of the most important concerts of the season was the first appearance of Franz Schalk, director of the Vienna Staatsoper, at the head of the Czech Philharmonic Orchestra. The soloist on this representative occasion was Ruzena Herlinger, Czech soprano, resident at Vienna, who sang the big Mozart Cantata, *Misero o sogno*, and orchestral songs by Mahler, with signal success. Mme. Herlinger has just filled an orchestral re-engagement in Berlin and is en route for Paris to appear as soloist in a number of chamber concerts of modern music. This season she has had three appearances in Vienna, among them two as soloist of the I. S. C. M., singing rarely heard modern music. R. P.

### RADAMES ON THE JOB

ROME.—During the first rehearsal of *Aida* at the Teatro Sociale in Mantua, Lois, tenor, in response to some "friendly" remarks of the conductor, Maestro Arturo Lucon, hit him in the face with two tremendous blows of his powerful fist and immediately left the theater and the city. D. P.

### HANNELE'S HIMMELFAHRT TO HAVE PREMIERE AS OPERA

DRESDEN.—Gerhard Hauptmann's popular drama, *Hannele's Himmelfahrt*, has been set to music by Paul Graener. It will shortly have its première in this form at the Dresden State Opera. I.



# The Green Bowers of Lucca

BY ADELINA O'CONNOR THOMASON

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A spur of the railway line which follows the sea from Genoa in the north to Naples in the south, shoots off, half way to Rome, with a frail, narrow track and three little wooden cars, and heads directly for a clump of green bushes, a few green hills, a tall church tower, and the roaring torrent of the rushing River Serchio. No one was going that way, except myself. I left the steaming, hot, red-velvet cushioned Rome Express at Viareggio, at noon, when all of Italy lay prone in the summer's scorching sun, and



ALFREDO CATALANI

climbed into the thin, high train, which, after a few shrill blasts of a tin steam whistle, was to blow me away to the green bowers of Lucca.

Sixty feet above the sea, the little city lies in the valley of the Serchio, shut in by high secluding hills, natural defences against the enemies of mediaeval days. A wall of age-old fortifications runs in an oval around the entire small city. Lucca was first mentioned in history as the place to which the Roman General Sempronius retired before Hannibal, 218 B. C. Here, in 56 B. C., Julius Caesar held his famous conference with Pompey. Napoleon, passing on his conquering way in 1805, gave Lucca for a gift to his sister and her husband, Bacchiocchi. Now, under the flag of united Italy, the ancient city prospers like the green bay tree.

A toy white station in the green was reached after an hour of desultory jogging. I alighted from my tiny train. No one was in sight save a few railway stragglers; a dog walked slowly by, his tail down; an ox-cart trundled down the road, laden high with damp green grass; the white beasts lumbered slowly, their red-tasselled head nets methodically swaying as the wide horns swung up and down. Before

the deserted, low stone station, a yellow auto-bus hummed, quite empty. (Only a wild American could be traveling about in this bewildering August noon.) After much lingering and loitering for other passengers who did not come, the low bus rolled silently away with its lone me, toward a giant gateway, the entrance to the old walled city. The wall was brown and high, the gateway through it twenty feet thick. Trees grew on its broad high top; moss and flowers clung to its ancient stones. If there was any modernity in Lucca, it was left behind at the railroad square, for once through the wall the ancient city lay spread out—narrow streets, gray-paved and low-balconied, a mediaeval town packed full of handsome people. The houses of stone snuggled close together for protection against the enemies, which, in former days, were forever at the gate—rich and envious Pisa; gluttonous, grasping, mediaeval Florence. But Lucca, a green jewel much desired, desperately longed for by her ancient rivals, lay ever hidden behind her wall.

Through the flat-paved, narrow streets, the yellow bus wound—through the older sections where the poor lived in congested, bright-colored beauty. The stone streets rang to the sound of their wooden shoes, black and sometimes green, trimmed with red-velvet, and edged with a thin rim of tin, tacked on for extra strength and ornament. Vine trellised houses, closely built; houses smeared with fresh paint for a general summer clean-up, flowers clambering over everything. Leaves and small trees sprouted from ancient roofs. Then suddenly out of the narrowness a great piazza opened up and the heart of the city was reached.

The piazza was gray stone, bare, mathematical as if laid out with a T-square, as it probably was in olden days. Poplars so tall they hid the sun alternated with broad-leaved plane trees around the four sides of the great gray plot. The large center, where a statue of Napoleon's sister stood in the pitiless open glare, was a waste place of white hot stone, utterly naked. Under the edging trees stone benches sagged at intervals, and in the streets around the square the hotels of Lucca flapped various prices of welcome through colored curtains—no awnings, nothing to shelter from the glare of noon except the striped curtains flapping before the doors. Lucca at noonday, baking in the sun, quiet as a dream city, doing nothing!

The inn, La Tosca, was a small, most hospitable tavern, where we sat on long green velvet sofas in a darkened room and ate our lunch of spaghetti, red wine and cherries. At the Municipio, the City Hall, I was to meet the Mayor and learn from him much of interest concerning Lucca's genius-son, Alfredo Catalani, but the Municipio did not open its great doors until four o'clock in the afternoon, as that was quite early enough for the highly civilized Lucchese to dare the summer sun. So, with all the rest of the town, I slept.

Across the gray square below my windows, the city awoke at last from its nap. People began to appear in the side-

walk cafés and coffee shops. I found the widest street in Lucca around my corner, and followed down its busy length. A hack rattled past, and all the pedestrians scuttled to press themselves against the windows of the shops, or dashed into doorways to avoid being crushed. Cabs never meet on this smart Lucca thoroughfare. Fortunately, it is a one-way street.

A magnificent square cut the way suddenly short and the church of St. Michaels rose in its splendid center. For 1200 long, eventful years St. Michaels has stood here in its



*Al Mo A. Duggi Puccini  
Al caro amico In tanti  
anni! (aff. E. Puccini)  
5 ag: 1921  
Torre del Lago*

THE LATE GIACOMO PUCCINI

quiet place and scorched in the glare of the sun. Around it was once the mighty forum of ancient days, but its grandeur is given over now to a promenade for a thousand pigeons. They perched on the gargoyles of St. Michaels, on its castellated towers, cooed from the heads of peeling gray statues, which decorate a grand and dead facade, and walked pompously between the startled legs of passers-by; small, humble churches and ducal palaces surround the square. Old time houses, fallen from their high estate, shelter fruit stands, bicycle stores, a garage, and a decrepit old cafe.

The City Hall I found nearby, magnificently arcaded (for all of small Lucca is magnificent and vast in its splen-



LUCCA, THE BIRTHPLACE OF CATALANI AND ALSO OF PUCCINI.

(1) St. Michael's Church, the cathedral of Lucca, where Catalani's first mass, written when he was only fourteen years old, was performed; (2) Campo Santo; (3) The loggia before the approach to the City Hall; (4) Drawing water from the fountain in the public square in Lucca; (5) Another view of the Via Poggio; (6) The ancient church of San Frediano, built in the sixth century and not restored since the eleventh century; (7) The house where Catalani was born; (8) The garden courtyard to the rear of the palace.

did architecture of ancient days). Courtyard after courtyard surrounded the gray austerity. I passed under cool arches, and breathlessly mounted countless flights of out-of-doors stone stairways to find the chief office, and hand over my solemn letter of introduction to the Mayor. That done, what a multitude of voices lifting themselves higher and higher above their neighbors. Such babbling and roaring! Push buttons rang tempestuously. Underlings were summoned to escort this lady to the house where the master musician was born; to the Campo Santo (the Holy Field of the Dead) where he was laid away, still young; to the studio of Francesco Pietroni, perched in a lonely spot upon the grim walled battlements, to see his portrait statue, now in the making, the city's gift to honor the proud memory of Catalani.

The City Hall excitement grew bewildering in its Italian ferocity before we finally started, and I was glad when I found myself down in the cool courtyard again, at my heels a most courtly young boy for a guide. We crossed St. Michael's square where the pigeons perched on angel's shoulders, and a beggar whined at the church door for a coin to prolong a useless life. Old men slept wherever there was shade in a corner. Down the streets women peeped out stealthily underneath green Venetian blinds, leaning on gay colored elbow cushions to see an American pass by—for the Lucchese are far too polite an old Italian race to be obvious about staring and sniggering at a stranger.

Just here the camera would not function and we stopped at an oculist's shop. Three wildly jabbering individuals hovered over the box, as if a camera were some strange unknown thing never seen before. A.I. talked at once and wrangled—and then mended it to perfection and, with a splendid gesture, absolutely refused pay.

Not far from the grand piazza of St. Michaels a narrow side street led off the Via Giustina. On one side of the rough

cobbled lane, a vast wall stretched away. Trees of amazing beauty hung over the top, and the perfume of jasmín was heavy in the quiet air. Down the street, rigid in shuttered beauty, a great palace rose from the cobbles, barred with iron-curved first floor windows. Here Alfredo Catalani was born. Though the parents of Catalani were far from rich they kept a few rooms in this lovely palace to rear their idolized son. I could see beyond the entrance gate a garden courtyard in the rear, blazing like a fairyland of flowers; a fountain splashed, and white marble statues hid beneath tall trees. A tablet with a delicately featured portrait of the musician, set high in the front of the handsome house, tells Catalani's short story.

TO ALFREDO CATALANI A FEW YEARS  
BORN IN LUCCA ALL TOO BRIEF  
JUNE 19, 1854 IN WHICH HE GAVE  
DIED IN MILAN TO THE WORLD STRAINS  
AUGUST 7, 1893 OF MUSIC IMMORTAL

Catalani's life was singularly quiet and retiring. There are few biographical details to be learned. His earliest studies were made with his father, who for years was organist of the Church of S. Frediano in Lucca. When he was only fourteen years old he wrote his first mass, which was sung at the Cathedral in Lucca. This composition gained him admission without examination to the Conservatoire in Paris where he went three years later. In 1873 he returned to Italy and studied in the Milan Conservatory and in the theater of that institution his first dramatic composition—Egloga, in one act—was prepared. After leaving the Conservatory he devoted himself to dramatic compositions although in 1886 he returned there to succeed Ponchielli as professor of composition, a post which he held up to the time of his death. His first work to be publicly performed was La Falce, in one act, given at Milan in 1875. After five years followed his first full length work, L'Elda, a four-act opera

with book by D'Ormeville and produced at Turin in 1880. Catalani was not a fast worker. Another three years passed before Dejanice (libretto by Zanardini) was produced at La Scala, Milan, March 15, 1883, and won the first success which he enjoyed. Another three years passed before Edmea (libretto by Ghislanzoni, an opera in three acts) followed at La Scala, February 27, 1886.

This work was not particularly successful. Next he took L'Elda and reworked it, producing it at Turin in 1890 under the title of Loreley, and in the new version it proved to be a distinct success. It still stays in the repertory in Italy and has been produced in this country within the last ten years, both by the Metropolitan and Chicago opera companies. After an interval of two years followed his final and most successful opera, La Wally, produced at La Scala in 1892. This was given at the Metropolitan Opera in New York in 1909. It was scarcely more than a year after this notable performance in America (August 7, 1899) that the distinguished composer passed away.

Catalani was by no means unknown in the field of absolute music. Silenzio e Contemplazione and another symphonic poem, Ero e Leandro, both attracted most favorable attention at the time when they were written and he composed chamber music, songs, and pianoforte pieces as well. About his domestic affairs little is known. The musical dictionaries do not record that he was ever married, but local gossip says that he had a German wife and spent much time in Switzerland. This, however, is probably merely gossip, as I met a personal friend of Catalani's in Lucca who assured me that he had never been married. He was called in his own day an imitator of Wagner, which is equally true of all Italians who ventured to write in anything but the free-flowing melodic style which had been prevalent for so many generations. It is true that he undoubtedly felt the influence of Wagner—and no wonder, considering the time in which he wrote. The Loreley, in fact, is rather like an Italian version of Tannhauser, more in the book, however than in Catalani's music.

The pale, aesthetic personality of Catalani with his works of sad romance and sentimentality, has been crowded a little in Lucca, by the more showy remembrance of his fellow-townsmen, Giacomo Puccini. From the shuttered, trim palace where Catalani was born, the full-blown side of an adjoining structure swelled around a corner of the street and suddenly was no longer on the Via Giustina, but on the Via Poggio, Street of the Hill, which wound itself away to a narrow deep length. The first great house around the corner in this small city of great houses was shabby and a little dilapidated but it bore signs of beauty which a hundred years ago had fled. On its high front wall, a decorative red sand-stone plaque modelled exquisitely, ornate, with a lyre, a shield, and a swan, cried out!

GIACOMO PUCCINI

THE CHILD OF A LONG TRADITION OF MUSIC  
WAS BORN HERE!

DECEMBER 22, 1858.

Red geraniums sparkled from high windows of the shabby old house and fell thickly over the tablet.

My boy guide and I, walking no longer, but now in our carriage and pair, dashed through the little streets of Lucca and along the top of the great battlemented wall. The forts and the wall encircle and utterly close in the entire small city of Lucca. Pavings have been laid, these hundred years and more along its top; grass grows and trees are planted and bicycles and carriages spin high in the air, along one of Earth's most beautiful, endless drives. No beginning is there and no end to this great oval bastion. Under it, outside, at a point fairly distant from the city lies the Campo Santo in a lonely spot. Long before we reached the place I could see the red-tiled top of the wall which incloses the field with here and there a needle-pointed green-black cypress tree, looking over narrow garden paths, white stalks of memorials, and little crosses shining. Scrambling down on foot a steep path from the bastion we struck across the open country and a worn path led to the Field.

The sun blazed hot, and here beyond the city wall, olive wooded hillsides dotted with villas and monasteries looked down on the vast plain from abrupt heights. The river rushed loudly in the distance and a sheer-cut gorge of gray rock blossomed yellow broom. A green forest of lacy poplars lay beyond, as light in the thickness of a thousand trees as in an open park—A forest, grass-floored and sun-speckled utterly silent. The loneliest spot on earth, I think, is the Campo Santo of Lucca, far outside the battlemented wall.

An obdurate and ancient custodian stood at the gate of the Campo Santo. Prayers failed to move him. It was closing time and the gates were already shut. The cab man, who had left his span hitched to a chestnut tree high on top of the wall, rose to the occasion. Through some exchange of secret words (perhaps they were brother masons, or perhaps he said that all Americans tipped grandly) we were admitted presently and I stood with my guide in a white stone cloistered passage which completely circles the Holy Field. Here in the arched cloister, on high rows of shelves like a pantry, on deep drawers like a bureau, are inscribed the names of the dead.

My eye fell on a marble portrait medallion so extraordinarily beautiful that I caught my breath. The gentle Catalani, handsome, delicate, a pensive face, with round chin leaning on his thin hand—only his name and the dates on the narrow front. Outside the cloister, in the open field where the poor are buried, poppies bloomed in tall wheat

(Continued on page 19)



BIRTHPLACE OF GIACOMO PUCCINI

Lucca's other famous son, in the Via Poggio. It is the second house at the left with the awning over the sidewalk.

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Last night in Carnegie Hall, Doris Niles, dancer, assisted by Cornelia Niles, gave a most delightful demonstration of her art throughout a long and varied program. The whole thing was extremely well done. It was gratifying to discover that nothing except REAL DANCING was to be done, no effort at "atmosphere" or "moods" or "compositions." One could sit back comfortably and enjoy the deft pantomime and pretty grace and supple invention of these gifted dancers, without torturing the mind with obscure significance. The Spanish dances were given in rapid sequence, with a resourcefulness of gesture, pattern, costume never once duplicated and never tiresome or redundant.  
—*New York Herald Tribune*, Oct. 27, 1927.

## A Tribute

Some kindly reformer of concert hall closing hours ought to subsidize Miss Niles allowing her to repeat indefinitely her Carnegie Hall dance program of last evening. Three suites of dances composed the offerings. In each of these dances a definite mood was sought and secured. A colorful, effective, refreshing variety of moods seemed the goal. A distinctive feature of each dance was the originality and fertility of invention evidenced by Miss Niles in the simplest of patterns and figures, rhythms and moods. Once the point was made, the pattern revealed, the mood established—presto, the dance was over, satiety was shunned and Miss Doris vanished as Miss Cornelia appeared. There was a bond of intimacy between orchestra and dancers, which insured artistic success. The house was crowded.

*The New York Sun*, October 27, 1926.

AT CARNEGIE HALL LAST EVENING A THIRD DANCE RECITAL BY THE NILES SISTERS, DORIS AND CORNELIA, TOOK PLACE BEFORE A HOUSE IN WHICH NO EMPTY SEATS WERE DISCERNIBLE. THEY MAY WRITE ANOTHER POSITIVE SUCCESS TO THEIR PROFESSIONAL RECORD.

*New York Herald-Tribune*, Feb. 2, 1927.



The Oriental Suite, with its bizarre and barbaric poses, its strange, exotic gestures, created much enthusiasm. Doris Niles became in fascinating succession a Dancing Dervish, a Chinese Mandarin and an inmate of the seraglio. The Russian and Spanish Suite afforded extreme contrasts of color, music and rhythms. Here again, Doris Niles distinguished herself, as a Russian gypsy, a Cossack and in a Spanish jota. Cornelia Niles assisted in two numbers of Spanish origin. There was tremendous applause.

—*New York Times*, February 2, 1927.



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## NEW YORK CONCERTS

## FEBRUARY 5

## Inter-Preparatory Glee Club Contest

The annual Inter-Preparatory School Glee Club concert again attracted a very large and most enthusiastic audience to Town Hall on February 5. This year ten schools competed for the silver loving cup, and, according to Sigmund Spaeth, chairman of the judges, it was the closest contest of all. Between the first and second choice just one point existed. Choate School was awarded the cup with Deerfield scoring honorable mention. The other schools competing were Taft, Williston, Riverside, Worcester, Loomis, Hotchkiss, Pawling and Peddie.

For the first part of the program each school contributed a song of its own choice: (Taft) I Would I Were the Glow Worm, by Rhodes; (Williston) Shadow March, by Protheroe; (Riverside) Eight Bells, by Bartholomew; (Worcester) Ring and Rose, German Folk Song arranged by Craig; (Loomis) Now Let Every Tongue Adore Thee, by J. S. Bach; (Hotchkiss) Plorate, Filii Israel, by Carissimi, sung in Latin; (Choate) Matona, Lovely Maiden, by di Lasso; (Deerfield) Ceci Fever, by Andrews; (Pawling) Lullaby, by Brahms, arranged by M. W. W.; (Peddie) The Sailors' Chorus, by Parry.

Then followed the prize song—After Many a Dusty Mile, by Edward Elgar—in which all ten schools competed. It can be truly said, that all of them did extremely well, although there seemed to be a varied idea of tempo. Compared with last year the diction was noticeably improved and the quality of tone much smoother. It was evident that all the clubs were out to win and it was to be regretted that there were not nine other cups available.

Group three consisted of school songs which for the most part were sung with great vim and vigor. Greta Masson, soprano, then contributed a group of three songs—My Native Land (Gretchaninoff), The Soldier's Bride (Rachmaninoff) and an aria from Massenet's Herodiade, to which she added an encore. W. S. Haskell introduced the judges (Sigmund Spaeth, Francis D. Perkins, and Francis Rogers). At the close of the program all the clubs joined together, with Marshall Bartholomew conducting, and sang Prayer of Thanksgiving (arranged by Kremser) and The Star Spangled Banner, the audience also joining.

## FEBRUARY 6

## Charlotte Lund

Charlotte Lund is never daunted nor discouraged. She proved that on Sunday evening when she undertook—and very successfully—to give the Ring, touching on the high lights of Das Rheingold, Die Walküre, Siegfried and Gotterdammerung, all in a couple of hours, in which she and N. Val Pavey, accompanist and baritone, who, when necessity demands, can also sing tenor, held the interest of a large subscription audience throughout. To add to the difficulties of the program, Samuel Ljungkvist, tenor, who has been appearing with Mme. Lund in her opera recitals, was indisposed and both the soprano and Mr. Pavey filled the gap very effectively.

To hear Charlotte Lund in one of her unique opera recitals is to come away pleased and educationally benefited. She not only gives a very clear and concise idea of the plot of the opera in an appealingly human manner that has drawn many a tired and bored opera goer's husband to her series, but she also sings the principal vocal selections, with the assistance of Mr. Pavey. The Ring was interestingly given and the artists were cordially received—and justly so.

## Leo and Edith Dustin

Leo and Edith Dustin, pianist and violinist, gave a joint recital at Town Hall on February 6 with the notable feature of the first American performance of George Liebling's sonata, No. 1, for piano and violin, an important addition to chamber music literature. It was played with great charm and vigorously applauded. After two groups of piano pieces Mr. and Miss Dustin played a Rondo by Schubert. They are both of them gifted artists and in perfect interpretative sympathy. Mr. Dustin played a Chopin group and a Liszt group and added for good measure The Swan by Saint-Saëns as arranged by Siloti. There was a large audience and hearty applause.

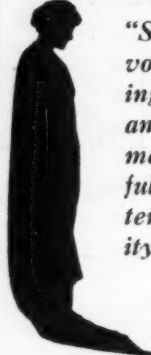
## Paul Roes

At the MacDowell Club on February 6, Paul Roes gave a recital consisting partly of classic piano music and partly

of his own compositions. For the classic part of his recital he played Bach, Beethoven and Chopin. For his own works he offered a tone poem in four parts—Night, Dawn, Day, Evening—four colorful and brilliant compositions by a man who is evidently highly gifted in creative work as well as technically possessed of great mastery. The style is somewhat modern but not in any excessive sense. There is a wealth of harmony of a striking sort, not distinctly related to any familiar school. One imagines that Mr. Roes made his harmonies to fit his subject. The texture of the piano writing is complex and vivid, with scintillating passages flashing through the harmonic background, creating the impression of a shimmering veil of color that is impressive and charming. These works as well as the classic numbers were played in masterly fashion and were heartily applauded by members and guests of the club.

## Chamber Symphony Orchestra: Landowska, Soloist

Wanda Landowska played the piano in the Mozart larghetto for piano and orchestra and the harpsichord in The Phillip Emmanuel Bach concerto for harpsichord and orchestra in F minor, with the Chamber Symphony Orchestra, Max Jacobs conductor, at its second subscription concert, Aeolian Hall, February 6. This was the third time she gave a first New York performance of a Phillip Emmanuel Bach clavier concerto. That she is a supreme artist with a unique individuality is unquestioned. Her charm and sincere personality, and the witchery of her great art, soon transformed the 20th century audience into a verit-



*"She was in excellent voice. There is a caressing sweetness to her tone, and she is more than a mere dispenser of beautiful sound, for she is an interpreter of no mean ability."*

The New York Evening Telegram said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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able 18th century atmosphere. Her technic is as unassuming as her quiet manner, so perfectly does it lend itself to the spirit of the interpretation. Delicately enticed and sure are the beautiful tones produced from the keyboard. Supple fingers, intelligently directed, ran up and down the keyboard with rare accuracy. Again and again the audience clapped its enthusiastic praise for this unique student of 18th century music. Reward came when she returned to the platform and gave encores unaccompanied by orchestra.

The orchestra, under Max Jacob's direction, gave interesting readings of a program made up of music by 18th century composers. In addition to those before mentioned were: overture, il Matrimonio Segreto, Cimarosa-Clemandhi; Symphony in G, Leopold Mozart, both of which were marked "first performance." A stirring reading of Bantok's Old English Suite concluded an unusually enjoyable evening of Chamber Symphony orchestral music.

## New York Symphony

Otto Klemperer, guest conductor of the New York Symphony Orchestra, presented a very formal program at Mecca Auditorium on February 6, but it was for all that a highly erudite and workmanlike performance. It consisted of the overture to Die Meistersinger, the Siegfried Idyl and the Tchaikowsky Pathétique Symphony. Klemperer's love of drama and orchestral color was never more dominant than in the Meistersinger number. Every nuance of expression and every entrance of instruments were sharply accentuated. The familiar Pathétique symphony was another excellent medium for the expression of Klemperer's tremendous vi-

talidity. He introduced rather a novelty in the third movement of this work, softening the rhythmic beat of the tympani for the sake of a climax, the more striking because of the strength of contrast. The back of the hall was crowded with standees which fact might be taken as a direct compliment for the fine spirit of leadership displayed by Mr. Klemperer since taking over the conductorship of the organization.

## Zuro Concert

Josiah Zuro conducted another, the third, of his Sunday Symphonic Society concerts, on February 6, at noon before an audience which filled the Hampden Theater. The assisting artist was Beatrice Weller, young American harpist, who played Debussy's Dance Sacrée et Danse Profane. For the opening number the orchestra played Mozart's symphony in E flat. Miss Weller appeared next, and Saint-Saëns' Algerian Suite concluded the program.

The fourth concert, Mr. Zuro conducting, will be given on February 20 at 12 noon at the Hampden Theater, when several heretofore unperformed compositions will be played. These concerts are absolutely free to the public, no tickets of any kind being required.

## FEBRUARY 7

## Frank Sheridan

Frank Sheridan gave a recital at the Mannes School on February 7. In Bach's chromatic fantasia and fugue he proved himself to be a Bach player of unusual ability. He brought out the various voices with extraordinary force and interpreted the music with a depth of feeling in the opening section that contrasted well with the strong rhythmic playing of the great climax of the fugue. He was no less successful in Schumann's sonata in G minor, played in classic manner with vivid tonal colorings and clear-cut phrasings. His later groups included French and Russian works and proved him to be a tone painter of genuine inspirational gifts. His Jeux d'Eau of Ravel was an altogether masterly exposition of this great work. The whole recital was an artistic treat and the player was enthusiastically applauded by an audience that overflowed the spacious auditorium.

## Povla Frijsch

Povla Frijsch, soprano, gave her third New York recital of the season at Aeolian Hall on February 7. This young artist, in addition to a voice of unusual flexibility and purity, possesses a fine sense of dramatic values. The program was an interesting one and afforded ample scope for the undoubted powers of the soloist. The first group consisted of numbers by Benati, Beethoven, Mozart, and Schubert, and this lieder spirit was repeated in the concluding group which consisted of five songs by Brahms. There was an intermediate group of French chansons by Chausson, Ravel, Busser and Grovlez, also a group of native Swedish songs by Sibelius, Kjerulf, and Grieg. This latter proved by far the most popular with the audience, two of the numbers, Sibelius' Was It a Dream, and Kjerulf's Longing, being repeated. In the previous group Chausson's charming little song Papillons also had to be repeated. This artist is to give another recital on February 14, also at Aeolian Hall. Her accompanist was Frank Bibb, who gave a deft and understanding performance.

## Minneapolis Symphony

The Minneapolis Symphony Orchestra began the week of February 7, at Carnegie Hall, with one of its rare visits to New York. It had not been here for five years, but it is still under the same conductor, Henri Verbruggen. The program contained Gluck's Overture to Iphigenia in Aulis, the César Franck Symphony in D minor, Strauss' Till Eulenspiegel's Merry Pranks, and Ibert's Les Escales. The Minneapolis Symphony is a good orchestra. Mr. Verbruggen has brought it to a high pitch of alertness and precision though the quality of tone produced by any one of its choirs is not equal to that of the best Eastern orchestras. Mr. Verbruggen in particular allows the brass to be frequently too intrusive and too obtrusive, due in large measure to the fact that his seating arrangement allows the tuba to blow directly in the faces of the audience. There was an excellent reading of the Gluck overture; the Franck Symphony, too, was well played. Mr. Verbruggen had some quite individual ideas about certain familiar passages which were more or less justified by the results achieved. A lively and vivid reading of the Strauss tone poem was perhaps the best moment of the evening and called for the very hearty applause.

The three short pieces by Ibert, Les Escales, were marked, "first New York performance." As a matter of fact, Mr. Koussevitzky played them last season. They are unim-

(Continued on page 20)

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Traveling about the country giving recitals means much riding on trains in the daytime as well as at night, an experience that many an artist finds exasperatingly tedious. But Lambert Murphy rather welcomes the day rides because they give him an opportunity to indulge in his chief diversion—reading. Mr. Murphy's favorite authors range from the classics to the moderns. But he is discriminating, especially when it comes to the moderns. It is noticeable that no clerk in a New York bookstore ever suggests to this eminent tenor that this or that new book is well worth reading. They have all learned from previous experience that he is thoroughly informed regarding what is going on in current literature. He is cosmopolitan in his tastes, and it is safe to guess that as he travels about the country this season on his many-recital tours he will have with him books in French, English, German, and Russian, all languages which he reads with ease. He tells how he read Shakespeare's entire works on tour one season, much of the time spent in reading having been on trains.



LAMBERT MURPHY

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**Endorsements of Jan Wolanek**

Jan Wolanek has been endorsed by such eminent musicians as Paderewski and the late Franz Kneisel. The former, in a letter to Leopold Auer, stated: "Jan Wolanek, a talented violinist, a young compatriot of mine, is really gifted and, in my humble opinion, is an artist of fine qualities. I am genuinely interested in him," Mr. Kneisel recommended the violinist as follows. "Jan P. Wolanek, who has studied with me for a number of years, after having previously studied with Professor Sevcik abroad, is an excellent violinist and has played in concerts here and in Europe with great success. I can heartily recommend him as a solo player and as a teacher."

American and European critics also have commended Mr. Wolanek. Following his debut recital in New York, Henry T. Finck said in the New York Evening Post: "It was evident at once that the young player had all the fiddler's tricks at his finger ends. That settled the question of technic. He made an excellent impression. Mr. Wolanek played with luscious tone, warmth, and tender expression. The audience was greatly pleased."

Mr. Wolanek played the Paganini concerto in D major with the Buffalo Symphony Orchestra, and according to the Buffalo Evening News, "The violinist's performance was one of genuine interest and worth. His style was of admirable finish and poise, sincere and unaffected. He disclosed a tone pure and clear, with excellent technical command. His presentation of the work was of satisfying artistic stamp. It was violin playing of fine grain in which delicate beauty predominated. Mr. Wolanek was warmly applauded."

Mr. Wolanek's foreign press notices include this salient paragraph from Poland in the Lublin World, "Mr. Wolanek is a first class violinist. His playing is faultless and flawless. Perfect technic at certain times and places brilliant flageolets of amazing clearness and beautiful sounds, the strong and vigorous tone, very subtle and sharp rhythm, also the quaint phrasing through and through—these are the elements that constitute Mr. Wolanek's playing."

**Carnevali's New Compositions Published**

George Fischer & Bro. have just published a new song, Dream on to My Song of Love, and a Spanish Serenade, for violin and piano, by Vito Carnevali, well known composer of both secular and sacred music. One of his Masses, Rose Mystica, was given at the Eucharistic Congress in Chicago by a choir of 18,000 women's voices and was regarded by many eminent music critics as one of the outstanding events of the Congress. Mr. Carnevali's songs, Come, Love, With Me, and Stornelli Capricciosi, are sung by such prominent artists as Schumann-Heink, Bori, Gigli, Danise, Althouse, and many others. Mr. Carnevali's latest song, Dream on to My Song of Love, will appear on Gigli's programs in the near future.

**Raoul Querze with Chaliapin**

Raoul Querze, son of the celebrated teacher, Angelo Querze, was specially engaged to appear with Feodor Chaliapin in the leading tenor role, Count Almaviva, for the opening performance of The Barber of Seville, February 9, at Mecca Auditorium.

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## National Opera Club American Day

Consonant with "the patriotic month"—February—with its two holidays, was "American Day" of the National Opera Club, Katharine Evans von Klenner, president, with Mrs. Nathan Loth, chairman of artists. Music was selected from operas composed by the Americans Charles W. Cadman, John Adam Hugo, Ralph Lyford and Deems Taylor. Sarah Fiske, soprano, and Alois Havrillo, baritone, with Hilda Halper at the piano, sang selections from Lyford's *Castle Agrazant* with excellent style, after Susan Hawley Davis had told the story. Hugo's *The Sun God*, written for the Cuban Government, had as musical illustrations a soprano aria, beautifully sung by Mignon Spence, with lovely musical feeling; and *A Dream*, violin solo, splendidly played by youthful Gladys Sills; the composer was at the piano, and all concerned were roundly applauded, for it was beautiful music, and well done. Mr. Havrillo sang an aria from Deems Taylor's *Highwayman*, Mrs. Wellington Smith playing capable accompaniment; it was explained that his new opera, *The King's Henchman*, had not yet been released, hence nothing could be sung from it; also composer Taylor was busy with rehearsal, so could not be present as expected. Miss Lund expected to present Cadman's *Witch of Salem*, with musical illustrations, but destiny prevented. Florence Macbeth, of the Chicago Civic Opera Company, talked, in beautifully distinct articulation, telling of Cadman's opera and its Chicago success last November. Ever-fresh and original were remarks by President von Klenner, calling attention to the propaganda of the N. A. C., to produce listeners for opera, bring out American singers, etc.; she quoted Victor Herbert as saying, "When there are better librettos there will be better American operas." She referred to the club's making musical history during its short life of fourteen years, noting the high spots, all of which are matters of record. Nanette Guilford, Metropolitan Opera Company, was delightful in a spontaneous and well-delivered talk, uniting with Mrs. Macbeth in the desirability of singing operas in English. Abby Putnam Morrison-Ricker was interesting in her remarks (she is the originator of *Opera Soliloquies*), and Mrs. Cahill, chairman of the \$1,000 Cash Prize Award offered by the club for the best woman's operatic voice, spoke on this matter. President von Klenner also read messages from George Eastman and Frank Patterson, endorsing opera in English. Alberto Bimboni told of the fine reception given his *Winona* in Portland, Ore., last November; Josiah Zuro spoke of operas as given at the Century, Manhattan and other houses, in which he had had a hand, commending native talent, all this in a talk of unusual intellectual nature. Dr. Arthur E. Bestor, president of the Chautauqua Institute, delivered an oration of eloquence and point, ancient musical culture as important in America's life, and President von Klenner read regrets

from Ernest Trow Carter and Edwin Franko Goldman. A reception to honor guests followed, when those who spoke heard many nice things regarding themselves. Altogether the day was remarkable in its spontaneous tribute to American opera composers, and the absolute necessity of Americans singing their works in English.

## Geneve Cadle in Recital and Oratorio

Geneve Cadle, soprano, has appeared successfully in this country and abroad in recital and oratorio. Following an appearance in Chicago, the critic of the *Tribune* wrote: "Miss Cadle possesses a voice of ample range, agreeable and effective. Her diction is admirable and her interpretative powers clearly above the average. She impresses as under-



Photo by Apeda

GENEVE CADLE

standing and feeling what she is singing and is able to convey this sentiment to her auditors."

A. Walter Kramer is of the opinion that "Miss Cadle not only sings beautifully and intelligently, but sings with imaginative quality and restraint." Miss Cadle has been programming songs by Winter Watts, and that this composer approves of her interpretations is evident from the accompanying excerpt from a letter written by him: "I want to tell you how much I appreciated the earnest intelligent approach and grasp of the mood and vocal requirements of each of my songs by Geneve Cadle. Her excellent musicianship and vocal equipment, together with her personal charm ought to win for her an early and permanent success in the concert field at home."

Miss Cadle has a large repertoire of French, German and Italian songs and arias, and also English songs, both old and modern. Among the oratorios in which she has appeared are *The Messiah*, *Elijah*, *The Holy City* and *The Creation*.

## Cleveland Institute Notes

CLEVELAND, OHIO.—The chamber music of Brahms was the treasure store from which the Ribaupierre Quartet selected two quintets to give one of the most delightful programs of the season at the Cleveland Museum of Art. The concert was the second in a series being presented at the Museum, composed entirely of the chamber compositions of Brahms. It opened with the quintet in F major, Op. 88. The skilled artists in complete unity of feeling and interpretation established at once the mood which skips along lightly and gayly in the first movement, but loses itself in the solemnity of the opening of the second movement. Throughout the varying tonal moods the group of artists expressed the composer's grand conception with unaffected loveliness. In the second number, the pianoforte quintet in F minor, Op. 34, the players revealed appreciation of its rich inspiration in the passion and energy of their interpretation, tinged with the warmth characteristic of the composition.

Cleveland Institute students presented one of their delightfully varied and skilled programs at the school recently. Strings, piano and voice departments were represented. There was a very pleasing group of songs of different nations sung by Harriet Weed and Catherine Field. A two-piano number, *Variations on a Theme by Beethoven*, arranged by Saint-Saëns, played by Winifred Wright and Frieda Schumacher, was a feature of the program. Another piano number was Grieg's *Danse Caprice*, offered with charm and art by Evelyn Patterson. The violinists on the program, Erik Kahlon, playing a Bach gavotte, and Margaret Wright giving Ysaye's *Rene d'Enfant*, stirred the audience with brilliant, sympathetic interpretations. A thirteen-year-old musician, Courtney Bock, showed unusual talent both in his violin number, a first movement in an A minor concerto and *Gypsy Rondeau*, by Haydn, on the piano.

## Elizabeth Bradish in Recital

Elizabeth Bradish, dramatic soprano, gave a recital on November 23 in Burlington, Vt., at which she presented four groups, representing the Italian, German, French and American schools of song. The following day the *Burlington Free Press* said of her: "The entire program carried a high sense of artistry. Each song had its unique and definite interpretation, though the whole was welded together so as to give an impression of completeness. Mme. Bradish sang four groups of song in as many different languages. Her diction is exact and gave the audience the innermost

meaning of the songs. In the German songs Mme. Bradish excelled. These songs were of an exceedingly difficult character in that while they are more ethereal in nature they require specific tone colorings. In singing these the singer showed her deep conception of the song itself. . . . In the French group the joy and sadness were expressed in varying degree. In her English group Mme. Bradish carried her audience with her in the very joy of the thing." The singer is a native of Burlington but is an artist-pupil of Jessie Fenner Hill of New York.

## THE PICK OF THE PUBLICATIONS

## Vocal

(C. C. Birchard &amp; Co., Boston)

**Senior Laurel Songs for High Schools, Compiled and Edited by Teresa Armitage.**—This is a big book in large octavo format. There are nearly six hundred pages of music very excellently and clearly printed on a fine grade of paper and solidly bound so as to stand the inevitable wear and tear of school work. Ten pages at the end are devoted to various classifications of indices; first there is an alphabetical index, then an index for correlation with musical history, then arrangements from operas, oratorios and masses, folk and national songs, songs for various occasions, and, finally, a glossary of musical terms. Such a wealth of index material adds greatly to the value of the book, since in so large a work, it would be difficult to find suitable selections for any set time or place without the aid of some sort of guide. There are all sorts of music in this collection, including a complete Gilbert and Sullivan opera—or, at least, an opera made from Gilbert and Sullivan selections. Only praise of the highest sort can be given to the editor for the inclusion in this collection of music of the most serious sort from classic composers—especially music from the great classic Catholic masses. The arrangers have done a splendid work. Some arranging has, of course, been necessary in many of the pieces here used, arrangements either of accompaniment or of choral parts. Some of the choral writing is for full mixed chorus, some for two parts, some for voices of equal range, either men or women.

A notable feature of this collection is the marked catholicity of taste shown by the compilers. There is variety of a sort one does not expect in school works. From a selection from Wagner's *Meistersinger* one turns to a Gregorian Chant; from this one goes to Captain Kidd set to music from Auber's *Fra Diavolo*; from a Cowboy song one turns to a bit of good jazz; and from Elgar's *Salut d'Amour* (set to *Sweetheart I Send You a Red, Red Rosebud*) one turns to the Andante from Tchaikovsky's *Fifth Symphony* (*God of All Nature*). The music, whether arranged or paraphrased or not, is all high class. It is good music, music calculated to develop the right sort of taste in the young people who use it.

(Methuen &amp; Co., Ltd., London)

**The Singer's Art, by Harry Gregory Hast.**—The subtitle calls this *Letters from a Singing Master*, and it is dedicated to "My Pupils, in grateful acknowledgment of the many happy hours they have given me." The style of writing throughout the work is unrestrained and without stiffness. It is just about the sort of thing that one would speak or write to a good friend or pupil. The work is very informative, though this reviewer does not assume to say whether the information is correct or the opposite. Just to give an idea what the book is like, we quote a single paragraph, "I think R is the jolliest consonant of the whole lot. He is much abused and is often made to work when he should be resting. Try and get your pupils to roll the R whenever they would do it in speaking and nowhere else. If our message is going home to the hearers we must sing our words with no artificialities or unnaturalnesses. When I hear a singer with perhaps a beautiful voice, sing, 'Lorrd, now lettest Thou Thy servant depart in peace, according to Thy word,' I want to kick him. It doesn't make me feel at all peacefully inclined. Just speak those beautiful words, and you will find that all the Rs are silent. Then speak them with the Rs rolled and see what tosh it makes of them."

## Mr. and Mrs. Hughes for Brown University

Edwin and Jewel Bethany Hughes will give a recital of two-piano music at Brown University, Providence, R. I., on February 27. On the following evening Mr. Hughes will appear in a solo recital in Bridgeport, Conn., under the auspices of the Musical Research Club.

## Hanna Brocks Appearing for Studio Guild

On Sunday afternoon, February 20, Hanna Brocks will appear on the program of the Studio Guild Hour. She will sing two groups which will include selections by Koehlin, Fourdrain, Decreus, Paladihle, Wolf, Reger, Pfitzner and Strauss.

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### *A Few Comments:*

#### GIESEKING with the BOSTON SYMPHONY

"Yet for not a few the memory that will linger longest out of a manifold and engrossing concert is that of Mozart's Concerto in C major from pianist, lessened orchestra and conductor.

"The fineness of Mr. Gieseeking's technical skill begins where that of the elder generation of pianists ended. The limpid loveliness of his tone, its grace of motion, its soft luminosity, its crystalline tints and half-tints, continue where they cannot follow. To guide and control it, the surest and subtlest of musical divination, the quickest of musical sensibility, go interlocked. Line, color, pace, rhythm, modulation, formal sense, stylistic sense, each to perfection come at their call. As it seemed yesterday, Mr. Gieseeking has created a new art of piano-playing in a new voice for instrument and music. It illuminates composers; it transfigures sound; upon listeners it falls like an illusion that a single stir would break. For once the sentence shall be written in faith and fervor: a genius of the piano comes again."

H. T. Parker, Boston Evening Transcript, January 15th, 1927.

"Mr. Gieseeking played the recital like an archangel. The sheer wonder of it eludes recounting. In his performances were crystalized every element of beauty, every shaft of eloquence, every lineament and proportion of what is great and sentient and noble and subtle in the contemporary school of piano playing."

H. F. Peyser, N. Y. Telegram, Jan. 24th.

"Of Mr. Gieseeking's art, one can speak only in superlatives which even do not give an idea of the magnitude of his stupendous powers and his wealth of poetic imagination. The proverbial pin drop could have been heard while his hands were conjuring from the keyboard visions and dreams of unheard beauty, as well as scenes of transcendent grandeur. Mr. Gieseeking's interpretations are his own; he stands by himself among the great luminaries and baffles all attempts to describe the richness of his ideas and the incredible felicity of his way of expressing them. To speak of technique is superfluous when veritable fireworks of finger display are tossed with utmost ease."

World Herald, Omaha, Jan. 31st.

#### GIESEKING with the CHICAGO SYMPHONY

"It is not customary to begin the review of a concert by a consideration of its finale, yet such was the climax of yesterday's program at Orchestra Hall with Walter Gieseeking to bring the audience to a point of enthusiasm seldom witnessed at these concerts. His performance of the beloved and beautiful Schumann 'Concerto in A minor' is one of the memorable expressions of our season. I may even say that without exaggeration or hysteria, one of the memorable emotions of a lifetime.

"I have heard this composition played by virtually all of the great ones of two generations, not forgetting our own Fannie Bloomfield-Zeisler, whose reading of this poem in music has been the subject of passionate praise in this department. Gieseeking breathed into its pages an essence of poetry, a variety and charm of phrasing, a multiple beauty of touch and tone of such rare and arresting qualities that the audience went wild with delight.

"There were many recalls and as the concerto closed the program, Mr. Stock, who had conducted for Mr. Gieseeking without a score, permitted the public to have its way which means that there were two encores and no one was satisfied.

"Gieseeking is indeed one of the finest pianists in the world today."

Herman Devries, Chicago American, Feb. 5th.

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Apr. 25, Buffalo, N. Y.  
June 22-24, Cleveland, O.  
**ALTHOUSE, PAUL**  
Feb. 17, Philadelphia, Pa.  
Feb. 19, Newark, N. J.  
Mar. 10, Johnstown, Pa.  
Apr. 1, State College, Pa.  
Apr. 17, Boston, Mass.  
**ARDEN, CECIL**  
Feb. 25, California, Pa.  
Feb. 25, Casper, Wyo.  
Feb. 26, Cheyenne, Wyo.  
Feb. 27, Great Falls, Mont.  
Feb. 30, Pocatello, Ida.  
Apr. 1, Cedar City, U.  
Apr. 2, St. George, U.  
Apr. 4, Provo, U.  
Apr. 6-7, Long Beach, Cal.  
Apr. 12, Santa Fe, N. M.  
Apr. 19, Amarillo, Tex.  
**AUSTRA, FLORENCE**  
May 3, Springfield, Mass.  
**BALOKOVIC, ZLATKO**  
Feb. 19, Paris, France  
**BANNEMAN, JOYCE**  
Feb. 16, Milton, Mass.  
**BARRON, MAY**  
Feb. 28, Daytona, Fla.  
Mar. 7, Jacksonville, Fla.  
Mar. 12, Savannah, Ga.  
Mar. 16, Gainesville, Ga.  
Mar. 21, Charleston, S. C.  
Apr. 24, Chicago, Ill.  
**BAUER, HAROLD**  
Feb. 20, Waterbury, Conn.  
Feb. 25, Hanover, N. H.  
Mar. 17, Dayton, O.  
Mar. 24, St. Paul, Minn.  
Mar. 24-25, Minneapolis, Minn.  
Mar. 27, Chicago, Ill.  
Apr. 14-15, Cleveland, O.  
**CADLE, GENEVE**  
Feb. 27, Chicago, Ill.  
**CHERNIAVSKY TRIO**  
Mar. 1, Burlington, Iowa.  
Mar. 2, Davenport, Iowa.  
Mar. 3, Dubuque, Iowa.  
Mar. 7, Iowa Falls, Iowa.  
Mar. 8, Webster City, Iowa.  
Mar. 9, Omaha, Neb.  
Mar. 10, Fremont, Neb.  
Mar. 11, Maryville, Mo.  
Mar. 14, St. Joseph, Mo.  
Mar. 15, Emporia, Kan.  
Mar. 18, Stillwater, Okla.  
Mar. 21, Tulsa, Okla.  
Mar. 23, Stephenville, Tex.  
Mar. 24, Dallas, Tex.  
Mar. 28, Georgetown, Tex.  
Mar. 29, San Antonio, Tex.  
Mar. 31, Douglas, Ariz.  
Apr. 1, Tucson, Ariz.  
Apr. 7, Redondo, Cal.  
Apr. 8, Long Beach, Cal.  
Apr. 11, Santa Paula, Cal.

Apr. 12, Los Angeles, Cal.  
Apr. 18, Hanford, Cal.  
May 6, St. Louis, Mo.  
**CHAMLEE, MARIO**  
Feb. 20, Bronxville, N. Y.  
**CLANCEY, HENRY**  
Mar. 14, Newark, N. J.  
Mar. 17, Plainfield, N. J.  
Apr. 3, New Bedford, Mass.  
May 4, Spartanburg, S. C.  
**CLAUSSEN, JULIA**  
Feb. 17, Philadelphia, Pa.  
Mar. 10, St. Paul, Minn.  
Mar. 11, Minneapolis, Minn.  
**CLEVELAND ORCHESTRA**  
Feb. 17, Havana, Cuba  
Feb. 21, West Palm Beach, Fla.  
**CRAIG, MARY**  
May 10, 11, Harrisburg, Pa.  
**CROOKS, RICHARD**  
Feb. 24, Rochester, N. Y.  
Mar. 18, Oxford, Ohio  
Mar. 22, Kansas City, Mo.  
Mar. 24, Lawrence, Kan.  
Apr. 7, St. Paul, Minn.  
Apr. 8, Minneapolis, Minn.  
Apr. 14, 16, Detroit, Mich.  
May 2 to 7, Cincinnati, Ohio  
**DADMUN, ROYAL**  
Mar. 6, Detroit, Mich.  
**DAVIS, ERNEST**  
Mar. 14, Chicago, Ill.  
Mar. 16, Chicago, Ill.  
**DILLING, MILDRED**  
Mar. 9, Brooklyn, N. Y.  
**ELLERMAN, AMY**  
Mar. 3, Ithaca, N. Y.  
Mar. 5, Norristown, Pa.  
Mar. 19, Ithaca, N. Y.  
Mar. 20, Elmira, N. Y.  
June 19, Dover, N. J.  
June 26, Allentown, N. J.  
**ELSHUCO TRIO**  
Feb. 18, Kingston, N. Y.  
**ERSTIN, GITLA**  
Mar. 15, Richmond, Va.  
**FLONZALEY QUARTET**  
Feb. 17-18, West Hartford, Conn.  
Feb. 19, New Haven, Conn.  
Feb. 21, Westerly, R. I.  
Feb. 23, Princeton, N. J.  
Feb. 25, Lowell, Mass.  
Feb. 26, Boston, Mass.  
Mar. 4, New Brunswick, N. J.  
Mar. 5, Albany, N. Y.  
Mar. 8, Wellesley, Mass.  
Mar. 10, Boston, Mass.  
Mar. 28, Kensington, England  
Mar. 29, London  
Mar. 30, Huddersfield  
Mar. 31, Liverpool  
Apr. 5, Paris, France  
Apr. 7, Mülhausen, Germany  
Apr. 8, Strassburg, Germany

**GIANNINI, DUSOLINA**  
Feb. 17, Boston, Mass.  
Feb. 21, Williamsport, Pa.  
Feb. 24, Omaha, Neb.  
**GRAINGER, PERCY**  
Feb. 17, Ashland, Ky.  
Feb. 18, Charleston, W. Va.  
Feb. 24, Lawrence, Kan.  
Feb. 26, St. Louis, Mo.  
Mar. 2-3, Winnipeg, Can.  
Mar. 6, Duluth, Minn.  
Mar. 9, Chicago, Ill.  
Mar. 10, Cincinnati, Ohio  
Mar. 14, Danville, Ill.  
Mar. 16, South Bend, Ind.  
Mar. 21, Saint Mary-of-the-Woods, Ind.  
Mar. 23-25, Urbana, Ill.  
Mar. 29, Phoenix, Ariz.  
Mar. 31, Los Angeles, Cal.  
April 1, Los Angeles, Cal., and Hollywood, Cal.  
Apr. 7, Los Angeles, Cal.  
Apr. 8, Santa Monica, Cal.  
Apr. 11, Tucson, Ariz.  
Apr. 15, San Francisco, Cal.  
Apr. 18, Reno, Nev.  
Apr. 20, Piedmont, Cal.  
Apr. 21, Oakland, Cal.  
Apr. 25, Portland, Ore.  
Apr. 26, Aberdeen, Wash.  
Apr. 27, Tacoma, Wash.  
Apr. 29, Spokane, Wash.  
Apr. 30, Pullman, Wash.  
May 2, Spokane, Wash.  
May 17, Middlebury, Vt.  
**HANSEN, CECILIA**  
Feb. 17, Oakland, Cal.  
Feb. 18, San Francisco, Cal.  
**HESS, MYRA**  
Feb. 17, Preston  
Feb. 19, London  
Feb. 24, Brighton  
Feb. 26, London  
Mar. 1, Edinburgh  
Mar. 3, Glasgow  
Mar. 7, Glasgow  
Mar. 12, Southwold  
Mar. 14, Croydon  
Mar. 17, Bath  
Mar. 19, Paris  
Mar. 25, Dorking  
Mar. 29, Streatham  
Mar. 31, London  
Apr. 5, Budapest  
Apr. 7, Vienna  
**HUGHES, EDWIN, AND JEWEL BETHANY**  
Feb. 27, Providence, R. I.  
**HUGHES, EDWIN**  
Feb. 28, Bridgeport, Conn.  
**HUNSICKER, LILLIAN**  
Feb. 24, Boston, Mass.  
**HUTCHESON, ERNEST**  
Feb. 18, Williamsport, Pa.  
Mar. 13, Chicago, Ill.  
May 21, Ann Arbor, Mich.  
**JOHNSON, ROSAMOND, and GORDON, TAYLOR**  
Feb. 14, Los Angeles, Cal.  
**MARIANNE KNEISEL QUARTET**  
Feb. 24, Boston, Mass.  
**LAUBENTHAL, RUDOLF**  
Feb. 18-19, St. Louis, Mo.

**LAWRENCE HARP QUINTET**  
Apr. 21, Milford, Conn.  
**LENEX STRING QUARTET**  
Mar. 28, Boston, Mass.  
**LENT, SYLVIA**  
Mar. 1, Clinton, N. J.  
Mar. 21, Chambersburg, Pa.  
Mar. 27, Philadelphia, Pa.  
**LEVITZKI, MISCHA**  
Feb. 18, Austin, Tex.  
Feb. 22, Sherman, Tex.  
Feb. 23, Denton, Tex.  
**LIEBLING, GEORGE**  
Feb. 21, Leavenworth, Kan.  
Mar. 2, Menominee, Wis.  
Mar. 8, Carroll, Ill.  
Mar. 10, Rockford, Ill.  
Mar. 21, Mankato, Minn.  
**LULL, BARBARA**  
Feb. 20, Boston, Mass.  
Mar. 19, Buffalo, N. Y.  
**LUND, CHARLOTTE**  
Feb. 17, Brooklyn, N. Y.  
**MACMILLEN, FRANCIS**  
Feb. 18, Athens, Ohio  
Mar. 6, Syracuse, N. Y.  
Mar. 18, Lock Haven, Pa.  
Mar. 31, Chittose, O.  
**MAIER, GUY—PATTISON, LEE**  
Feb. 18, New Orleans, La.  
Feb. 23, Delaware, O.  
**MEISLE, KATHRYN**  
Feb. 17, San Francisco, Cal.  
Feb. 24, Rochester, N. Y.  
Mar. 1, Winston-Salem, N. C.  
Apr. 17, Salem, Mass.  
May 2, Springfield, Mass.  
May 4, Newark, N. J.  
**MIDDLETON, ARTHUR**  
Feb. 24, Rochester, N. Y.  
Mar. 10, Johnstown, Pa.  
Mar. 29, Paterson, N. J.  
May 9, Topeka, Kan.  
**MOUNT, MARIE MILLER**  
Feb. 23, Camden, N. J.  
Apr. 14, Mauch Chunk, Pa.  
**MURDOCH, WILLIAM**  
Feb. 27 to Mar. 26, London  
**MURPHY, LAMBERT**  
Feb. 21, Chicago, Ill.  
Mar. 16, Pittsburgh, Pa.  
Apr. 15, Los Angeles, Cal.  
Apr. 23, Stockton, Cal.  
May 3, New Bedford, Mass.  
May 4, Norton, Mass.  
**N. Y. STRING QUARTET**  
Mar. 7, Bryn Mawr, Pa.  
Mar. 15, Charleston, W. Va.  
Mar. 16, Granville, Ohio.  
Mar. 18, Scarsdale, N. Y.  
Mar. 21, Buffalo, N. Y.  
Mar. 24, Pittsburgh, Pa.  
Mar. 25, Goshen, Ind.  
Mar. 28, Springfield, Ill.  
Mar. 29, St. Louis, Mo.  
Mar. 30, Alton, Mo.  
Mar. 31, Omaha, Neb.  
Apr. 4, Lincoln, Neb.  
Apr. 6, Denver, Colo.  
Apr. 10, Pasadena, Cal.  
Apr. 15, San Francisco, Cal.  
Apr. 20, San Francisco, Cal.  
Apr. 30, Salt Lake City, Utah

**NEY, ELLY**  
Feb. 21, Lexington, Ky.  
Feb. 25, Evansville, Ind.  
Mar. 1, Fredonia, N. Y.  
Mar. 4, Ottawa, Canada  
Mar. 16, Bridgeport, Conn.  
Mar. 18, Bloomburg, Pa.  
Mar. 21, Chicago, Ill.  
Mar. 22, Chicago, Ill.  
Mar. 23, Freeport, Ill.  
Mar. 24, Davenport, Iowa  
Mar. 25, Sioux City, Iowa  
Apr. 1, St. Louis, Mo.  
**NORTHROP, MARGARET**  
Feb. 20, Brooklyn, N. Y.  
May 10, Gastonia, N. C.  
May 12, Charlotte, N. C.  
**PATTON, FRED**  
Feb. 17, Philadelphia, Pa.  
Mar. 12, Philadelphia, Pa.  
Mar. 24, Philadelphia, Pa.  
Mar. 26, Boston, Mass.  
Apr. 8, Oskaloosa, Ia.  
Apr. 15, Los Angeles, Cal.  
May 3-7, Cincinnati, O.  
May 9-12, Harrisburg, Pa.  
**PETERSON, ALMA**  
Mar. 24, Philadelphia, Pa.  
**PETERSON, MAY**  
Mar. 31, Provo, Utah  
**PHILADELPHIA LA SCALA OPERA**  
Feb. 20, Newark, N. J.  
**PONSELLE, ROSA**  
Mar. 31, Salt Lake City, Utah  
**RAYMOND, GEORGE PERKINS**  
Mar. 9, Brooklyn, N. Y.  
**REUTER, RUDOLPH**  
Feb. 17, Amarillo, Tex.  
Feb. 20, Los Angeles, Cal.  
Feb. 21, Pasadena, Cal.  
Mar. 4, San Francisco, Cal.  
Mar. 8, Pocatello, Ida.  
Mar. 13, Detroit, Mich.  
Mar. 14, Indianapolis, Ind.  
Mar. 22, Chicago, Ill.  
**ROES, PAUL**  
Feb. 20, Chicago, Ill.  
Feb. 24, Philadelphia, Pa.  
Mar. 9, Boston, Mass.  
**ROSEN, MAX**  
Feb. 21, Ogden, Utah  
**ROSS, GILBERT**  
Feb. 17, Poplarville, Miss.  
Feb. 18, Gulfport, Miss.  
Feb. 19, Bay St. Louis, Miss.  
Feb. 21, Laurel, Miss.

**RUSSIAN SYMPHONIC CHOIR**  
Feb. 17, Pontiac, Mich.  
Feb. 18, Owosso, Mich.  
Feb. 19, Flint, Mich.  
Feb. 22, Chatham, Ont.  
Feb. 24, Erie, Pa.  
**SIMMONS, BRUCE**  
Feb. 17, Waterbury, Conn.  
Feb. 23, Stamford, Conn.  
Mar. 9, New Haven, Conn.  
Mar. 16, New Haven, Conn.  
Mar. 22, Boston, Mass.  
Apr. 2, Boston, Mass.  
**SMETERLIN, JAN**  
Feb. 17, Tiel, Holland  
Feb. 23, Paris  
Feb. 26, Hamburg, Germany  
Mar. 3, Stockholm, Sweden  
Mar. 8, Stockholm, Sweden  
Mar. 12, Stockholm, Sweden  
Mar. 14, Copenhagen, Denmark  
Mar. 26, Berlin, Germany  
Apr. 9, London, England  
**SMITH, ETHELYNDE**  
Mar. 1, Belfast, Me.  
Mar. 5, Cambridge, Mass.  
Apr. 26, Petroskey, Mich.  
July 14, Burlington, Vt.  
**STALLINGS, LOUISE**  
Apr. 1, Storrs, Conn.  
**STRATTON, CHARLES**  
Feb. 24, Hagerstown, Md.  
Feb. 25, Winchester, Va.  
**SUNDELIUS, MARIE**  
Feb. 19, Newark, N. J.  
May 1-7, Cincinnati, O.  
May 10, 11, 12, Harrisburg, Pa.  
**SWAIN, EDWIN**  
Apr. 6, Brooklyn, N. Y.  
**SZIGETI, JOSEPH**  
Feb. 20, Philadelphia, Pa.  
Feb. 22, Montreal, Can.  
**TELYA, MARIKON**  
May 2 to 7, Cincinnati, O.  
**THOMAS, JOHN CHARLES**  
Feb. 17, Palm Beach, Fla.  
Mar. 5, Atlantic City, N. J.  
Mar. 26, Brooklyn, N. Y.  
**VAN DER VELK, NEVADA**  
Apr. 14-16, Detroit, Mich.  
May 2 to 7, Cincinnati, O.  
May 10-12, Harrisburg, Pa.  
**VREELAND, JEANNETTE**  
Feb. 22, Lowell, Mass.  
Apr. 14-16, Detroit, Mich.  
**WARREN, OLC**  
Feb. 24, Danbury, Conn.  
Mar. 17, Boston, Mass.

## Following the Trail of Herbert Witherspoon and Party

On January 30, Herbert Witherspoon, together with Carl D. Kinsey, and also Mrs. Witherspoon and Mrs. Kinsey, left on winter and spring tour engagements for lectures on the furtherance of music as a vital factor in education. The first stop was made on January 31 in Denver, where Herbert Witherspoon, the eminent voice teacher and president of the Chicago Musical College, addressed the Denver Musicians' Society. Everything has gone along splendidly on the trip and the party is enjoying it immensely. Denver was reached on time, and after giving the mountains the "once-over," the party landed back at the hotel in time for dinner. At the dinner some 100 musicians were on hand, then the regular lecture was given to about 400 people, who seemed interested and extremely appreciative of Mr. Witherspoon's message. Provo, Utah, was reached on February 2, and Mr. Witherspoon spoke to 1400 students at 11:30, then again to about seventy-five at luncheon. The spirit of friendliness and co-operation was greatly in evidence. Of course the lecture was at the Brigham Young University and while a good part of the people were of the Mormon faith still many were not. Sound and hard-headed professionals came to Mr. Witherspoon and enthusiastically expressed their appreciation of his efforts in behalf of an all-around education, the emotional as well as the purely intellectual. As expressed by Mr. Kinsey, "if we find only two cities with the eager response of Provo, it will make the trip well worth while." From Provo the party went on to Ogden, Utah, and also on February 2, Mr. Witherspoon spoke at the Tabernacle Artists' Course. A report of the appearance of Mr. Witherspoon at Ogden as well as Salt Lake City and Cedar City is reserved for another issue of the MUSICAL COURIER.

## The Shavitches in Detroit

Mr. and Mrs. Shavitch appeared recently with the Detroit Symphony Orchestra in Detroit. The press of that city was highly favorable to both conductor and pianist. One critic said: "Shavitch conducted the Strauss tone poem, Don Juan, and made a very good job of it. He not only dispensed with the score but forsook the usual refuge of a desk, brandishing with authority a silver-mounted baton that assuredly got results." The Detroit News said that "two very capable visitors gave spice and variety to the program. Tina Lerner, pianist, and Vladimir Shavitch, Syracuse conductor, in diverse pleasant ways lifted the occasion to a level considerably above the usual. Mr. Shavitch impressed in an uncommon degree that illusive and indispensable quality known as personality." The Free Press said: "Their hearers were really thrilled. Mme. Lerner literally brought down the house. Mr. Shavitch's reading of the Strauss number was thrilling."

## Dorothy Brownell in Recital

Dorothy Brownell, artist-pupil of William A. C. Zeffi, gave a recital on January 28, at the Zeffi Studios, which was attended by a large and highly appreciative audience. Possessing a beautiful voice and attractive personality, Miss Brownell, in addition to these qualities, gave evidence of good musicianship and interpretative ability. After an aria from Mozart's Marriage of Figaro, which was sung with a finely spun legato tone, there followed several groups of modern songs and arias which were rendered in excellent style and with beautiful tonal quality. Hageman's Do Not Go My Love and Ronald's Sylvan were particularly effective, and Scott's Lullaby was sung with fine artistry. Clear diction and ease of production were markedly noticeable; these features, however, are generally to be observed in singers produced by the Zeffi Studios.

## Last Biltmore Musicales

The eighth and last Biltmore musicale of this season will be given in the ballroom of the Biltmore Hotel, February 18. The artists appearing will be Giuseppe Danise, baritone; Yvonne D'Arle, soprano, and Paul de Marky, pianist.



"Mr. Gunster is endowed with a voice of great richness and beauty."—Clarksdale Register.

*Frederick Gunster.*  
TENOR

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*The Spanish Tenor*

**GIL**

**VALERIANO**

**enthuses Boston**

**at his debut in Jordan Hall**

**on Jan. 22, 1927**

*The Boston Herald*

Mr. Valeriano so obviously pleased his large audience yesterday far better than falls to the lot of most performers, that it may be worth while to try to find the reasons why.

They are not many; one alone tells the tale of yesterday's success. Mr. Valeriano likes a certain type of song. Shrewdly arguing that what he likes other people are quite likely to like, too, this wise young man has made much intelligent effort to learn to sing this type of song well.

He has developed his voice and his technique till they serve him adequately. He has given time enough to the tongues to enable him to sing in four languages, as well as in his native Spanish. To both musical and rhetorical accent he has lent thought, to rhythm, too, and to the shape of phrases. Then, at last, with a capable technique to help, and intelligent study pointed the way and set certain bounds, Mr. Valeriano has felt free to allow his abounding temperament full play. Since it is real temperament he is blessed with, no wonder Mr. Valeriano stirred his hearers to unusual enthusiasm.

*The Boston Globe*

Gil Valeriano, a young Spanish tenor, greatly pleased his audience at Jordan Hall yesterday afternoon. His was one of the few unmistakably successful first Boston recitals of the season. The audience was genuinely eager for encores.

His voice is a genuine tenor, and a better one than most such now to be heard in our concert halls. He plainly has the rather rare ability to please an audience, without which a concert career is impossible.

*The Boston American*

An interesting concert of the week-end was that of Gil Valeriano, Spanish tenor, at Jordan Hall. His recital proved to be one of the most successful debuts of the season. A good-size audience rendered great applause throughout a program of songs in Italian, French, Spanish, German and one in English.

Naturally, Mr. Valeriano was at his best in the Spanish group, which he sang with freedom, refreshing in contrast with the stiffness of most singers.

*The Boston Transcript*

Mr. Gil Valeriano, Spanish tenor, gave a stirring concert in Jordan Hall Saturday afternoon. The large audience may have come expecting a recital of the usual placid eventualities. But Mr. Valeriano had planned a program, which, with one or two exceptions, profured songs of amorous emotional content. Moreover, the singer himself was moved to a display of temperament. And when this scheme became evident, no one present seemed willing to receive it in a dispassionate mood.

Throughout the afternoon, Mr. Valeriano displayed the same large, full voice, especial skill in rapid singing, and a dramatic intensity that carried away his audience.

*The Boston Christian Science Monitor*

Mr. Valeriano pleased his large audience, for enthusiastic applause and many encores marked the progress of the recital. A singer of a type rarely heard on the concert stage today, he exploits the finish and the ornamentation of "bel canto."

**Season 1927-1928 now booking**



## WHY ARE STUDENTS CALLED UNTALENTED WHEN THEY HAVE BEEN TAUGHT IMPROPERLY?

By Jacob Eisenberg

It has been estimated that less than ten per cent of all the thousands upon thousands of music students reach beyond the third grade in the mastery of their instruments. Many reasons for the existence of this unwelcome condition have been set forth. Some accuse the American youth of being "jazz crazy." Others say the Americans have no "musical soul." While still others tell us that the Americans are "money mad, cold and unemotional." The writer, however, believes that the student body should not be classed as untalented or devoid of musical taste. Their expression of a keen interest in music, at least at the outset of their studies, proves its existence within them. If to this is added the fact that they have made an honest attempt to learn—not by themselves, but by having engaged instructors whom they believed to be competent—the falsity of the accusations becomes quite apparent.

With very few exceptions, teachers, instead of accomplishing the very thing for which they are engaged—that is, instead of teaching the pupil how to express the soul stirring emotions with which he, the pupil, is imbued or with which the music is permeated, complain when the pupil does not manifest an innate ability to execute and interpret the composition with the desired degree of artistry. Who is there that has not heard the ever-ready alibi, "Only God can give

one a soul," therefore what can the earthly teacher of music do when God has willed it otherwise? We have heard this misleading excuse often, over so long a period that practically everybody actually believes that it has something to do with the absence of progress among our student body.

In analyzing this problem, one finds that economic and social conditions play an important role in deciding the degree to which students aspire in music mastery. Most students allot a certain period to this study for cultural purposes, during which time they expect, and rightly so, to learn to appreciate and to understand good music and to perform with sufficient technical skill, though in a not too pretentious manner.

It is therefore necessary to employ a method of instruction which will enable all students to make that satisfactory progress, which under normal conditions should be much farther advanced than the third grade. To accomplish this purpose the teacher should make himself aware of the pupil's natural tendencies as well as of his retentive powers. He should



JACOB EISENBERG

discover the number of times he must repeat a new idea before it becomes fixed in the pupil's mind. He should learn the number of repetitions the pupil requires to obtain the mastery of a technical problem (this varies in every case). The pupil's musical taste should be scrutinized—the high spots discovered and encouraged, the inferior improved, while the totally bad should be abandoned. The pupil's powers of coordinating his mental conceptions with his physical capabilities should undergo a searching analysis.

Having discovered the pupil's natural tendencies—his individuality, personality and characteristics—and his taste, etc., the teacher should proceed to take advantage of his strong points, at the same time building up the weak. One of the greatest faults results from the fact that teachers, as a rule, take advantage of the pronounced qualities and overlook the others, instead of improving the weak, raising them to the power of the strong then continuing the development on an equality basis. The process which is usually practiced, however, makes the student's musical efforts top-heavy and therefore artistically disproportionate.

The writer has discovered that, in practically every case that has come to his attention, the chief cause for absence of progress and the resultant lack of interest in music study, is the student's inability, first, to understand intelligently the music he is performing (this in spite of experiencing an emotional attraction for it), and, secondly, when he already possesses a conscious understanding of what he emotionally desires, the lack of the necessary knowledge to enable him physically to recreate the inner thoughts with which the music is imbued. He has also found that when these two outstanding difficulties have been thoroughly explained and removed, the student's musical understanding, his profound appreciation and sincere interest in music, have increased to almost unimaginable heights and his technical progress makes sudden leaps to almost unbelievable proportions.

Music and literature are both languages, each supreme in its own field. Literature, the language of conditions, real or fancied, can not replace music as the language of the soul, of our emotions or of our very inner selves. However, both languages can be intelligently understood and thoroughly appreciated from the same point of view. In analyzing a good piece of literature one finds that it consists of a succession of sentences, each of which contains an individual thought. Each sentence in turn is composed of smaller groups of individual words making clauses or phrases. As we read this literary story carefully, we discover that it contains one paragraph which expresses the climax of the story, and, as such, calls for special emphasis which must be lead up to, by the train of events preceding the climax. As we look farther and in more detail we find that each paragraph has a topic sentence; each sentence contains one section that is more important than the rest; and that each word possesses one syllable that calls for special emphasis. Thus right down the line in each division there is a unit that demands special emphasis. How that emphasis is to be applied depends entirely upon the nature of the story. Carrying the analysis still farther we find that in literature the reader divides his words into thought groups and pauses between them so that the reader shall be able to follow his reading with intelligence.

Intelligent understanding of music demands a similar analysis. The student should, therefore, be taught how to separate the individual sounds into thought groups. He should be taught how to give to each thought group of tones its due prominence. He should be taught of what punctuation in music consists and how to introduce it. He should be taught how to find the main idea, sub-idea and connecting thoughts in the musical composition, and how to place them together to make a unified, coherent, as well as both intellectual and emotional reading of the composition. He should be taught the importance of pauses in music reading, and where, and to what degree, they should be introduced.

All these things can and should be taught to the student. If an understanding of good literature can be acquired it surely should follow that the same thing is true in musical literature. However, when the resultant conglomeration of sounds, as created by the student, untaught, do not produce inspired music and do not thrill the listeners, the student is, of course, adjudged untalented and is sort of pitied, as having been born without a musical soul.

Every student of music has a soul which is full of inspired music. If he comes to hate it, it is because faulty instruction has lessened his love for it by closing the avenues of escape, and the continual failure in finding the means of expressing his musical self has caused him to feel the uselessness of further effort. On the other hand proper method of instruction will open the way, permitting a free flow to musical expression and make possible a musical rebirth.

The physical side of the student's development must be followed with the same careful plan of procedure. Every mental activity ends in some physical movement. A true adherence to our inner feeling with a perfect degree of naturalness will enable the performer to execute the desired effects in perfect fidelity. This fact is well known, and therefore, pupils are told to be natural in their physical performance at the piano. But, strange as it may seem, unless one possesses a perfect conscious knowledge of all natural muscular movements, it is natural to be clumsy when one gives conscious thought to being natural, especially in the first stages of acquiring naturalness. In playing the piano the pupil is trying to do something he thinks he does not ordinarily do. Therefore he makes all kinds of unnatural muscular movements in executing the most simple movement. He strains his muscles, curls his fingers out of a natural graceful and powerful position and in other ways interferes with the free emission of his inspired soul. Teachers have themselves been taught to do many of these things that are absolutely unnatural because the muscular activity was analyzed wholly at the piano.

Teachers should make a close study of what natural muscular activity really is, and then train their pupils to consummate their movements in all naturalness. Only careful and thoughtful consideration of the students' problems from their points of view will bring the desired results in music teaching in which the students will make sufficient progress and give them that for which they have engaged their instructors.

### Frantz Proschowsky Studio Notes

Frantz Proschowsky artist-students are continually busy. Marion Stuart was soloist at the Tivoli Theater, Chattanooga, Tenn., January 6-7-8, singing *The Song of the Flame*, in Russian Costume. Helen Bourne is with the musical show, *The Desert Song*. Ronald Wyse, tenor, is singing in the Leon Errol show, *Yours Truly*, and also playing the part of Abe Levy, the peddler. Blanca de Pinillos is understudy for the lead in *My Maryland*, now playing in Philadelphia. Ivan D' Neproff, Russian tenor, is a member of the cast of the *Nightingale*, a Shubert production. Muriel La Franco, coloratura soprano, appeared in joint recital with Mischa Levitzki, pianist, January 14, at the Rivoli Theater, Toledo, Ohio. James Work recently gave a faculty recital at the Simmons University, Abilene, Tex., where he is head of the voice department. Merald Tollefsen is a member of Major Bowes family at the Capitol. Gertrude Lang and Hollis Davenney are now in Chicago, doing sketches from light opera and operetta, at the New Ascher Brothers' Theater. Catherine Gilmore gave three recitals in Cleveland, Ohio; January 27, Cleveland Hotel; 28, The Hollander, and 29, Cleveland Hotel. Eugenia van de Veer, soprano, sang in Chicago, January 18, for the gala concert for the benefit of The Refuge, in Orchestra Hall. Grace Demms, soprano, appeared as soloist at Mountain Lakes, N. J., January 25, where in addition to two groups of songs she took solo parts in two of The Mountain Lakes Glee Club selections. Geraldine Ellis has successfully filled dates as soloist at Public Theaters in Memphis, Jackson, Chattanooga, Johnson City, Knoxville, Memphis, Tenn.; Macon and Atlanta, Ga., and Lincoln, Neb.

### Lyell Barbour Returning to Europe

Lyell Barbour is one of the most interesting of the younger pianists now before the public. Following his very successful re-appearance in recital in New York, Mr. Barbour made a tour of Florida, where he was received with equal favor. Mr. Barbour, upon the conclusion of his American dates, returns to Europe for a well booked tour, as a result of his recent appearances on the other side.

### Paul de Marky Plays

At the February 8 luncheon and meeting of the Woman Pays Club at the Park Lane Hotel, Paul de Marky, the young pianist, played several numbers and delighted those present with his fine technic and the beauty of his interpretations.

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**CARL FRIEDBERG**

**S**OLOIST with the New York Friends of Music, Artur Bodanzky conducting, Dec. 19, 1926. "Carl Friedberg played the Beethoven C major concerto with great simplicity, with splendid musical and pianistic qualities, among which especial mention must be made of a crystalline clarity and a subtle use of the pure piano tone—without pedal—which made his passage work stand out against the orchestra background like an exquisitely wrought arabesque."—Olga Samaroff, *New York Evening Post*.

**S**OLOIST with the New York Philharmonic Orchestra, Willem Mengelberg conducting, Dec. 2 and 3, 1926. "He played with commanding authority."—Olin Downes, *New York Times*.

"The concerto was admirably played. Mr. Friedberg's splendid musicianship was evident throughout and the wonderful slow movement has never sounded more spiritual or more profoundly moving than under the hands of this sensitive artist. The last movement had uncommon brilliancy and the performance won enthusiastic response from the audience."—*Evening Post*.

**S**OLOIST with the Portland Symphony Orchestra, Willem van Hoogstraten conducting, Nov. 15, 1926. "Musical Portland acclaimed Carl Friedberg, illustrious pianist, when he made his début here with the orchestra. This distinguished virtuoso has the rare gift of executing a solo part without overshadowing the orchestra and at the same time of revealing his own refined and flawless playing."—*Portland Morning Oregonian*.

**S**OLOIST with the Cincinnati Symphony Orchestra, Fritz Reiner conducting, Nov. 5 and 6, 1926. "The high spot of the program was the performance of the Beethoven Concerto in C minor with Mr. Friedberg at the keyboard. It is almost impossible to exaggerate the soloist's delicacy of expression, vitality of interpretation and utter sweetness of style."—*Commercial Tribune*.

"Mr. Friedberg is a sterling musician, an accomplished pianist, and he speaks through his instrument with the authority of the natural artist. A scintillant technique, a singing tone that is a marvel of roundness and beauty and a digital dexterity that comes only with years of experience—all mark the Friedberg performance."—*Enquirer*.

**C**HICAGO Recital, Oct. 31, 1926. "This gifted man represents a school so removed from this generation that its achievements are known only through the pages of history."—*Herald and Examiner*. "Friedberg Returns to Charm Chicago with His Playing of Piano" (headline). "Carl Friedberg chose an all-Beethoven year to present an all-Chopin recital here. Mr. Friedberg is a personage of the piano. His is the enthusiasm and dignity of the old school. To this he adds technique and a delightful variety of tone color."—*Tribune*.

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# CLAUDIA MUZIO

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Company**  
in Boston

Tues., February 8—as Nedda in "I Pagliacci"

Sat., February 12—as Leonora in "Il Trovatore"

(Closing the Chicago Civic Opera Company season in Boston)

## Excerpts from the Boston press

Mme. Muzio's singing was the chief glory of the performance. Hers was the rare triumph of the superbly equipped singing actress; a memorable achievement, marked by intelligence, beauty of voice and a musical taste quite worthy of Verdi's beautiful emotional music. A singer gifted with consummate artistry!

*Boston Daily Advertiser.*

Mme. Muzio's Aida was, on the whole, the finest portrayal from the dramatic standpoint that we have seen in any country. She sang not as a vainglorious prima donna, thoughtful only of purely vocal effects, but as one revealing the soul of the woman, who, for the time a slave, was yet the daughter of a king.

*Boston Herald.*

Mme. Muzio was first of all the eloquent, resourceful, rich-voiced singer. No detail of this music seems to escape her, and with her it becomes both medium for vocal display, in the finer sense of that term, and a dramatizing, characterizing musical speech.

*Boston Post.*

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## HOW OSCAR SAENGER TEACHES

Part III  
(Conclusion)

### TEACHING VOCAL TEACHERS TO TEACH

A group of young men and women intent upon becoming teachers of singing gathered about Oscar Saenger the other day to gain practical knowledge that would better equip them for the life-work they had set out to accomplish. This was one of his widely known "Teacher's Classes"—they are called "normals" in the collegiate catalogues of the day, but, as everybody knows, the underlying purpose is to teach you how to teach.

With all the charlatanism and incompetence that prevails in the teaching system of America today, it was a gratifying experience to sit in this class as a listener and to hear a man of Mr. Saenger's broad experience and knowledge set forth the principles that should underlie the successful imparting of knowledge to those who would sing.

The elder Dudley Buck was quoted: "All that is necessary nowadays to teach singing is to hire a studio, place a piano in it, a bust of Mendelssohn and begin operations!" Such, he felt was the background of only too many of our vocal "maestros," playing upon the credulity of the public and offering the promise of results manifestly impossible and obviously alluring.

And who, asked Mr. Saenger, has the right to teach? Only those, he maintained, who have studied for a number of years under the guidance of an excellent singing teacher, and who have full control of their voices and have had an opportunity to watch and study the development of other voices, and are masters of the art themselves, have the right to teach singing. Further requisites are a thorough general education, a knowledge of the languages and good musicianship, by which he means a familiarity with harmony and theory and the ability to play well some instrument, preferably the violin or piano. And Mr. Saenger asks significantly, "But where do we find such teachers?"

At this point he discussed the so-called scientific methods of teaching singing and paid his respects to throat doctors who mistake a scientific knowledge of the physical construction of the vocal apparatus as a premise justifying the teaching of vocal art. Despite the many fads and fancies projected by these "experts," there is only one method that spells safety and that is a good method. Results count; not theories.

Reviewing briefly the progress of vocal art from Italy to the other nations of Europe and the gradual throwing off of the "Italian yoke" by France, Germany and England, Mr. Saenger emphasized the fact that the experience of these countries dictated that the home land is the best land in which to study singing. "For," he went on, "the student of singing should be trained to sing first in his native tongue, and only when he is proficient in this and after careful study of the foreign languages should he be allowed to sing them."

"How often am I obliged to hear the remark—and this from persons who cannot speak three sentences in Italian—'I prefer to sing in Italian to singing in English.' Then, too, 'I do not understand the language, but I can pronounce it!'"

"Why this is preposterous! For, to interpret an aria or a song, it is necessary not only to pronounce well but to understand thoroughly the meaning of every word and give expression to every angle of thought contained in the poem."

And there followed an eloquently logical argument advocating the use of the English tongue in singing and the superiority for our purposes, of the American teacher of singing. The principles of singing which have been laid down by such great Italian singing masters of the seventeenth century as Porpora, Mazzoni, Crescenani, Bertalotti, and others are now incorporated in every good singing method and, generally speaking, America may boast of the best teachers of singing to be found anywhere in the world.

To become a teacher—this thought interjected as one of the illuminating sidelights to a lecture bubbling over with serious food for thought—involves a great responsibility. The teacher must be a leader. He must lead by virtue of wider knowledge and deeper insight. If he lacks this knowledge it is impertinence for him to teach. A reputable physician does not ask his patient what ails him; he makes a careful diagnosis of the case and administers the indicated remedy. The patient may decline the treatment and in this event any self-respecting physician withdraws from the case. An honest singing teacher must do precisely the same as an honest physician. It is emphatically a teacher's business to know what to do educationally without consulting inexperienced students or even less-informed parents. When a teacher bids merely for the favor of his pupils or for the support of their parents he is morally lost and ready for any educational crime.

In reviewing what occurred at this interesting session I am avoiding much of the technical discussion with which the young teachers were enlightened. My purpose is rather to relate the scope and character of the lecture; not to go too deeply into its details. For instance, there was specific reference to faulty formation of tone, to throat tone, nasal tone, guttural tone, the tremolo, and its cure, to lower chest tones in contralto voices, the importance of opening the throat, the restoration of injured voices, and kindred topics.

One subject upon which Mr. Saenger placed particular emphasis was the wide difference of opinion with regard to the number of registers in the voice. "If we look into the cause of this difference of opinion," he declared, "we find that some theorists will not accept any registers at all, while some physiologists are not even satisfied with three, but want to subdivide them into four or even five registers. Were we to concede that every different quality of sound in any one voice is entitled to the name of a register we could indeed increase the number accordingly. The school of art, however, can accept only such formation of tone as produces an aesthetic and noble sound, and cannot acknowledge any forced, unnatural chest tones as a distinct register

any more than it could classify the throat and nasal tones as registers."

Mr. Saenger advised his prospective teachers to treat all cases of "breaks in the voice or scale" by having vocal exercises sung from up—down. Most breaks in the voice, he contended, are the result of beginning exercises on the lowest tone and working upward. Summarizing, he maintained that voice culture today is a struggle with throat stiffness. The causes indicate the remedy. Foremost, then, is dropping all throat consciousness, all thought of throat, all drawing attention to it. The larynx must be left uncramped, unhindered to do its work in free unconsciousness, which it will do if not disturbed by tension in its neighborhood, of misdirected thought.

Mr. Saenger will teach at his New York studios until June 25 and begin a five weeks' course from June 27 to July 30, as guest teacher at the American Conservatory of Music, Kimball Hall, Chicago.

### Morrison Singing for MacDowell Fund

Abby Putnam Morrison gave a concert in the Plaza Hotel Ballroom, New York, on February 18, for the benefit of the MacDowell Endowment Fund to perpetuate the Peterboro Summer Colony for creative artists at Peterboro, N. H., started by Edward MacDowell, the great American composer, and continued as a memorial to him. The concert was given under the auspices of the National Federation of Music Clubs.

This not only marked Miss Morrison's first recital of her own in New York (although she has sung often in morning musicales and at other concerts, in joint recital with Beniamino Gigli, of the Metropolitan Opera, and as prima donna with the San Carlo Opera Company for two seasons) but also introduced an original form of grand opera concert in the giving Opera Soliloquies. These soliloquies have made an impression on those who have been privileged to see them. They express in themselves an entire short grand opera or one act (with cuts) which the soprano imparts by her singing and acting in costume, while at other times the music illustrates the action of the several characters supposed to be in the scene with her.

There were three of these soliloquies on Miss Morrison's program at the Plaza, all of which were arranged by Pilar Morin, and beautiful scenery made for the occasion by Metropolitan Opera Company scenic artists and others.

### Muenzer Trio Scores Success

The Muenzer Trio, consisting of Hans Muenzer, violin; Hans Koebel, cello, and Rudolph Wagner, piano, appeared at the Smith Memorial Hall of the University of Illinois in Urbana and scored a great success.

The chamber music series in the Star Course of the University was opened by the Flonzaley Quartet a few weeks previous to the trio's appearance and as the trio was second on this series, the three young artists were put to a test to compete with the master players of the renowned string quartet. The audience, which was largely composed of university students and faculty as well as music lovers from Urbana and Champaign, almost entirely filled the beautiful recital hall, a hall so perfectly suited with its exquisite acoustics for chamber music concerts. What seemed to be a difficult task for the trio to the outsider was conquered with perfect ease by that organization, and after the opening trio in B major, op. 8, by Brahms, there burst forth a thunder of applause which could only be stopped by an encore. The rest of the program—theme and variations from the trio in A minor by Tchaikowsky and a trio in D major, op. 33, by Ewald Etraesser was likewise enthusiastically received, and the trio compelled to respond with other encores.

The Muenzer Trio is now on tour under the management of Harry and Arthur Culbertson.

### Eunice Waugh a Reuter Pupil

Eunice Barbara Waugh, artist-pupil of Rudolph Reuter, Chicago pianist and pedagogue, is teacher of violin and piano at the Institute of Music in Milwaukee, and also is a successful piano recitalist. Miss Waugh was born in Boston but has traveled extensively on the Continent. She possesses a certificate from the Wisconsin College of Music and has studied with some of the foremost masters in music here and abroad. Besides her piano instruction with Mr. Reuter, Miss Waugh has had instruction in voice, piano and harmony, and her experience further extends into the realm of ensemble.

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## Alice Garrigue Mott Artist Highly Praised

Following New York Recital, Critics Laud Millie Finck,  
And Music Lovers Offer Aid to Help Her Become  
Famous

In March, 1925, Millie Finck came to Alice Garrigue Mott because of the excellent singing and artistic success of Teresa Gluck. Preparatory to her debut in opera and concert, Miss Finck desired to pursue Mme. Mott's course of study in educating and producing an artist. Necessary lessons in vocal technique were taken rendering it possible for the voice to respond spontaneously in the various demands of the classic, operatic and concert repertory. While Mme. Mott was in Europe during the summer of 1926, Miss Finck was heard by Manager Philip F. Jenni, who agreed with those who have heard this young singer, that she possesses an unusually fine vocal organ, beautiful, sweet, powerful, and colorful in producing every emotion. Mr. Jenni pronounced Miss Finck ready for public appearances, and arranged a recital for her to be given at Aeolian Hall, New York, October 17, 1926. The idea of the concert was conveyed to the well known pianist and composer, Adriano Ariani, who at once became enthusiastic, stating that Miss Finck's voice was one of rare beauty and power and her art of singing a pleasure to him, adding that she had the attributes of the great and successful artists. Mr. Ariani expressed himself in praise of Alice Garrigue Mott's teaching of the world acknowledged Italian Bel Canto in the same words used by Cleofonte Campanini and Leopold Mugnone when these famous operatic conductors first heard artists of her producing. Mr. Ariani agreed to give his assistance to Millie Finck in helping her arrange and study a program for her recital and also offered most desired aid in promoting her success in Italy.

Meanwhile Alice Garrigue Mott returned from Europe and Miss Finck's daily lessons were resumed. Hans Morgengstern (former conductor of the Metropolitan and Hinchshaw Opera companies and operatic coach of world famous singers) who for many years past aided Mme. Mott in preparing singers for a successful career, assisted Mme. Mott in working out the program for the Millie Finck recital and also played the piano accompaniments. The large audience present and the newspaper criticisms pronounced Miss Finck a real success and welcomed her to the concert field. A number of music lovers, surprised and impressed with Miss Finck's voice and her interpretation of an interesting yet difficult program, proposed to finance a second recital this season if the young singer would appear. A prominent New Yorker who attended the concert and knew Miss Finck but had never before heard her sing, was astonished with her splendid voice, talent and singing, her attractive stage presence and courteous deportment, and called at once upon Alice Garrigue Mott to offer all possible aid to have the young artist become a famous singer.

In reviewing the recital for the New York Sun, W. J. Henderson stated that "Millie Finck sang a difficult program of all Italian airs and other selections including excerpts from Verdi's *Forza Del Destino*. Her style showed intelligence and understanding. Not every young artist can sing Scarlatti or Franz with the accuracy of pitch, security of phrasing and clarity of tone which she was at once able to impart in good measure to their delivery. Miss Finck had the able assistance at the piano of Hans Morgengstern, who used to coach such artists as Olive Fremstad at the Metropolitan." According to the New York World, "Millie Finck has a soprano voice whose tone is sweetly mellowed and colorfully effective," and the American critic declared that "She revealed her acquaintance with many brands of vocal music offering German Leier, a Russian group and Italian airs."

"Miss Finck," said the Brooklyn Standard-Union, "has a natural feeling for vocal expression. Her voice is of exceptionally pleasing timbre in its middle and lower registers. She sang with warmth and earnestness frequently achieving vocal beauties." The Times critic noted that "She sang with dramatic expression and infused an amount of warmth that brought her unstinted applause," and the Tribune avowed that "Millie Finck, possessor of a strong, vibrant soprano carefully trained, was heard in recital. One had the impression of an unseen hand turning some mechanical wheel which made her sing so correctly, evenly and unerringly on her steady checking off of Franz, MacDowell, Tchaikowsky, Strauss and Verdi. Miss Finck with so firm a foundation beneath her has a most promising future."

### THE GREEN BOWERS OF LUCCA

(Continued from page 8)

and little headstones cropped up amidst the red. Out there, away from the cold damp shelves, amidst the red and yellow, seemed a better place to lie.

A turreted brown stone stable, perched high on the wall, stretches a long way along the green edge of a precipice, the only structure in sight along the tree lined, curving road. It was a gaunt great place enshrouded in trees, shuttered and barred, and my boy guide administered several good kicks to a thick wood door which never even trembled a faint response as we waited and waited at the studio of Francesco Pietroni. When he got ready he smiled at us through a grated opening, six inches across, opened the big, wooden door and let us in. Directly in the center of the barnlike space (splashed from floor to ceiling with caked white plaster and floored with chips of red granite and snowy marble) stood a lyric group of marble beauty, the monument to Catalani. The sculptor knew we were coming; the nimble City Hall had telephoned, and here was the unfinished work rolled into the center of the studio, under a soft evening light.

From the depth of a rugged white marble block, rising like a dream, two fragile angel figures sway, Music and the Dance. Two little young creatures, crowning a thin, sad, figure in the center, the dying Catalani. A rare, lovely memorial to the Music Master, this is to stand in his memory in an ancient square of Lucca, Piazza San Bernardino.

### Helen Chase Activities

Helen Chase, coach and accompanist, appeared in a successful concert in Parkersburg, W. Va., on December 3, with Richard Hale. On January 3 she played at the forum of the Jewish Center in Brooklyn. Willis Allen White

was the speaker on the program. Miss Chase has made arrangements with Station WABC to give a half hour a month program with some of her voice pupils and the artists who coach with her.

### Verdi Club Gives Operatic Program

President Florence Foster Jenkins, holding her scepter of authority, the gavel, is always interesting, for she says things of moment, always clearly right to the point, in choice English. A Detroit visitor especially liked this at the February 11 musicale and dramatic matinee, Waldorf Apartments. Beside various announcements regarding club dates, she introduced Mrs. Albert Snowden (especially complimenting Eleanor Rogers, soprano); Mrs. Charles Dorrance Foster, the president's mother, to whom flowers were given; Mrs. John Sherwood, president of Athene; Marion Manley, who recited the Balcony Scene from *Romeo and Juliet*; and Count Lea Tolstoy, whose talk interested everyone. Miss Rogers, just returned from European study, sang the Magic Flute, aria in the original key, airs from *Le Rossignol*, *Tote Stadt* and *Die Vogel*, and met with such a reception that she gave as encore *The Last Rose of Summer*; it was her first appearance before a New York Club. Justin Lawrie, tenor, has very clear, high tones, displayed in arias from *La Forza*, *La Boheme*, etc., also uniting in duets very effectively with Nino Ruisi, basso. Mr. Ruisi, a fine singer of the Italian school, sang arias from *Sonnambula*, *La Forza*, etc., and was warmly applauded. Thuel Burnham, well known pianist, gave a

group of Chopin works, also one by Debussy, Palmgren and MacDowell, and received his share of public acclaim, and Irene Gruenberg and Elsa Fiedler were capable accompanists. Messrs. Guarneri and Mazetti, opera singers, appeared unexpectedly and graciously sang a duo, to the rousing applause of the audience; one of these played the accompaniment. A one-act play, *Will o' the Wisp*, was presented by Clair Tree Major, the four young women of the cast giving capable impersonations of their parts.

A dramatic reading in Italian, by Comm. Giuseppe Sterni, and a five-minute talk by William Seymour anent the Actors' Fund, were items of the program.

### Richard Buhlig Ends American Tour

Richard Buhlig, American pianist, brought his season's tour to an end with a recital at Briarcliffe, N. Y., on January 27. He then sailed for Europe to participate in a series of Beethoven memorial concerts in March. Mr. Buhlig will return early in the fall for his second American tour, and is already heavily booked in the West and South.

### Paul Roes Plays Own Works

Paul Roes, Dutch pianist, who is in America only until April, when he leaves for an extended tour of the East Indies, returning to this country in January, 1928, is including on his Chicago, New York, Philadelphia and Boston programs two of his own piano works. They are *Il Giorno* and *La Vita Eterna*, both composed in Florence, Italy.

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#### NEW YORK EVENING POST

"Last evening this excellent group of musicians presented a program as well balanced, as nourishing and as gracious as any captious hearer could desire; also, it had the merit of novelty without recourse to the bizarre."

#### NEW YORK SUN

"The Tollefsen Trio deserves praise for a number of things, but notably for the sincerity, simplicity and freshness of their art and the corresponding manner in which they spread the gospel of congenial chamber music over the land."

#### NEW YORK AMERICAN

"Played with technical brilliancy and a sense of proportion very like a beautiful fabric whose color and design ever maintain an artistic balance. The instruments, guided by intelligence and skill, sent the message to the audience in a fashion that commanded attention and appreciation."



## COAST TO COAST UNANIMOUS!

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"... Unity of musical feeling and sympathy comes only from long associated practice."—*Buffalo (N. Y.) Morning Express*.

"... Their performance throughout was one of admirable unity of purpose."—*Buffalo (N. Y.) Evening News*.

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#### EAST

"... The ensemble was perfect. There was a thrill in the weaving in and out of the various themes. ... It was a real ensemble."—*Worcester (Mass.) Evening Gazette*.

"... The Trio lent themselves to a complete effacement of personal glory, blending the tones of each instrument to a unifying harmony of great beauty."—*Poughkeepsie (N. Y.) Evening Star*.

#### SOUTH

"... The Trio rose beyond the rut of artistic and technical skill into what nearly was inspiration and genius."—*Jacksonville (Fla.) Journal*.

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"... A marvelous inspiration of perfect ensemble work."—*Natchez Democrat*.

#### WEST

"... Unusual in the sincerity and art of its performance and the line of true beauty it followed and sustained."—*Portland Morning Oregonian*.

"... Unusual perfection in solo and ensemble work. ... Their music is a rare, satisfying delight to the truly trained and critically appreciative musical ear."—*Lewisville (Idaho) Morning Tribune*.

"... Delightful, displaying a high degree of musical sympathy."—*Walla Walla (Wash.) Bulletin*.

"... A rare treat ... chamber music delightfully interpreted."—*Bellingham (Wash.) Weekly Messenger*.

"... Proved themselves musicians of exceptional genius."—*Terre Haute (Ind.) Star*.

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## NEW YORK CONCERTS

(Continued from page 10)

portant, but pleasing short sketches for orchestra, beautifully orchestrated in the most modern style and they were very well played throughout. The Ports of Call depicted are Palermo, with a tune in major thirds way up in the E string, a la Tchaikowsky's Italian Caprice; an all-oboe Oriental thing for Tunis-Nefta which, the program remarked, had to be repeated on its first American performance in Boston—though Heaven knows why; and Valencia, which proved that young M. Ibert had not listened in vain to his countryman, Chabrier's Espagnola, especially to the brass passages in that work. There was an audience which practically filled the hall and gave a due meed of applause to each number.

## Katherine Bacon

The February 7 recital of Beethoven Sonatas given by Katherine Bacon included five of these works, which von Bülow called the "musical new testament," and the usual Baconian audience, attentive and absorbed, was on hand. Miss Bacon's merits are becoming increasingly well known, and the musical devotion and reverent spirit behind this noteworthy series have given her a unique position among pianists of America. The sonatas in D, in A, in G, the singular sonata in the unusual key of F sharp (op. 78), and the closing, most popular sonata on the program, op. 31, No. 3, in E flat, all these gave delight. Presentation of beautiful flowers, and an added Beethoven excerpt as encore, were items noted. February 21 the Pathetic and the Waldstein sonatas, as well as those in G and E, will be heard.

## FEBRUARY 8

## Elise Steele

Elise Steele, violinist, did herself credit in a varied program, including a Bach sonata, at Aeolian Hall on February 8. To play a Bach sonata for violin alone is no small test of skill and musicianship, to say nothing of nerve and poise, and Miss Steele proved that she had all three as well as a technic to spare. She is reported to have been studying with Auer and it is easy to believe. Her program contained works of interest selected from the standard violin repertory and all were done in a brilliant manner. This young artist knows how to draw a good tone, is musically, phrases nicely and is altogether a person of temperament and magnetism whose success should be assured.

## Margaret Hamilton

An interesting New York debut recital, from the viewpoints of program and artistic rendition, was offered to a large and well pleased Town Hall audience by Margaret Hamilton, pianist, on February 8. Miss Hamilton was one of the prize winners of the Walter Naumburg Musical Foundation which presented her in this recital. She was also a winner of the Lewisohn Stadium competition which gave her an appearance with the New York Philharmonic last November. Miss Hamilton displayed a facile technic throughout her appealing program, combining this with beauty of tone, clarity and musicianly understanding. Her performance as a whole gave evidence of warm feeling, ease and colorful freshness. The content of the program was varied and attractive, including Beethoven's Thirty-two Variations, which she accorded an original and highly pleasing interpretation; Preludes by Rachmaninoff and Chopin; Etudes of Scriabin, Rubinstein, Schlozer, Chopin and Liszt, and three introductory numbers by Mendelssohn, Mozart and Schumann. From beginning to end, the young artist displayed ease and capability to deal with contrasting moods and trying technical demands. She certainly merited the hearty applause and floral compliments heaped upon her.

## Marguerite Melville Liszniewska

Mme. Marguerite Melville Liszniewska, pianist, came to Aeolian Hall, February 8, with an ingenious program made up of alternate groups of Debussy and Brahms. From Debussy she selected ten of the best known numbers, particularly effective from the first group being The Hills of Anacapri, La plus que lente (Valse), and Poissons d'or (Goldfish); and from the second, the Prelude from Suite Bergamasque, Minstrels, and Feux d'artifice (Fireworks). Mme. Liszniewska is highly qualified to bring out all the best there is in these elusive compositions. She has a feeling for the delicacy of their nuances and a thorough mastery of the necessary ethereal technic.

Nor was she less successful with Brahms, strong though the contrast is. She played first the F minor sonata, and he it said to her credit that she made its impossible lengths decidedly more than possible. This sonata takes a good half

hour for performance and despite Mme. Liszniewska's convincing exposition one still feels that all the value of its contents could have been exposed by Brahms in not more than fifteen minutes. Its finest movement, the beautiful andante espressivo, with its borrowings from the Pathétique, was exquisitely played.

To end her unique and interesting program, Mme. Liszniewska played two intermezzi and two capriccios from the Brahms Opus 116. Mme. Liszniewska lived, taught, and played for many years in the home of Brahms, Vienna, and her readings of these numbers were thoroughly informed with the best Brahms traditions. Standing out in particular was the intermezzo, op. 116, No. 6. There was a large audience which applauded Mme. Liszniewska heartily for all she did and remained until the entire program was over.

## St. Olaf Choir

The St. Olaf Choir came to New York after an absence of five years, appearing at the Metropolitan Opera House on February 8. F. Melius Christiansen is still the conductor. The Choir seemed every bit as good as when it last appeared, which is a tribute to Dr. Christiansen who must contend with a shifting personnel every year as some of his Choir graduate and others must be found to fill their places. Notwithstanding this he succeeds in blending the various elements so well that, except in extreme fortissimo, the tone is always smooth and even. Even in such passages the inner

and Geistliches Wiegenlied from Oberschlesien, were delightful to listen to, especially the latter. The program closed with a Motet for Advent by Gustav Schreck, 1849.

As usual, there was very little solo work. One short solo fell to an exceptionally pure, beautiful soprano voice, of the true Northern type—most of the members of the Choir are of Scandinavian descent; but there was no voice to equal the exquisite mezzo that one still recalls from the concert five years ago.

It is pure delight to listen to this St. Olaf Choir. There are not more than one or two choral bodies in this country to compare with them. The great auditorium was completely filled and the applause showed that the audience was thoroughly appreciative of the excellence of the music to which it had listened.

## Grace Marcella Liddane

Under such distinguished auspices as those of Florence Foster Jenkins, president of the Verdi Club; Mrs. Carl E. Dufft; Revs. Francis P. Duffy, McMillan and Reilly, and others, Grace Marcella Liddane's song recital of February 8 at Chickering Hall was a genuine success. "What's in a name?" said Shakespeare, but in this case who knows how the name Marcella might have influenced Grace? She has a wonderfully clear and brightly colored voice, evident in the classic opening group. In songs in German by Brahms, Von Fielitz and Strauss, she was archly expressive in Vergebliches Ständchen, and beautiful high A's came through in Botschaft; her German enunciation is well-nigh flawless. Bunches of flowers, with the added encore, Three Cavaliers, were items noted. The essential characteristics of French songs, by De Parc, Koehlin and Chausson, namely, grace, refinement of expression and lightness, these were all present, but it was in the concluding group of songs by the Americans Scott, Dunn, Warren and Alice Vaiden (her accompanist), that she seemed most at home; Miss Vaiden's song had to be repeated, and this lady distinguished herself at the piano with her beautiful and accurate accompaniments, all played from memory, some of them in transposed keys.

## FEBRUARY 9

## Herbert Dittler

Herbert Dittler, violinist, was assisted by Mary Dittler at the piano in a recital at Steinway Hall on February 9. He played a Brahms sonata with evident understanding and included in his program several American pieces—Daniel Gregory Mason's Silhouettes and a Southern Song by Howard Brockway. He also played Mendelssohn, Saint-Saens, Wieniawski, and so on. He was heartily received by a discriminating audience.

## Marie Edelle

Marie Edelle, soprano, a Juilliard Foundation pupil, gave a recital at Aeolian Hall assisted by Richard Hageman, on February 9. She sang an interesting and varied program, from Handel to Rachmaninoff, displaying a voice of pleasing quality and wide range, and an understanding of interpretation which commanded the attention of a large audience and brought forth hearty applause. The upper register of her voice is of striking beauty, and if she had but this one possession she would be assured of a successful career.

## Molly Schnyder

A young soprano, Molly Schnyder, gave a concert in Town Hall, February 9. She is the possessor of a rich and clear vocal equipment, especially lovely in the higher register. The voice has been well trained so that it flows easily and has an even scale. The singer possesses a brilliant temperament and is thereby heard to better advantage in songs of a lighter nature. Miss Schnyder is capable of lyric work, but has her technic so well developed that she is quite at ease in florid passages. Her best work of the evening was in the Balatella from Pagliacci. Her program comprised selections from the old classics, French, German, English and Italian numbers among which were several by Emilio Roxas with whom Miss Schnyder has studied. The Maestro was at the piano for the art. The singer also has an ingratiating personality, assurance and ease. She has a charming stage presence and when, with further development, she acquires better breath control, she will be able to master a literature of wide and varied range.

## Percy Grainger

Carnegie Hall was filled for the only New York concert this season of the Australian pianist, Percy Grainger, which took place on February 9. His choice of program was necessarily conventional and consisted of several sure-fire hits, but so well played and with such individual interpretation

(Continued on page 22)

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voices retain their smoothness, the only roughness being audible in the bass and a little shrillness in the sopranos. But this indeed is hardly noticeable, so perfectly balanced and sonorous is the Choir tone as a whole. Again, there is practically perfect intonation. Not more than once or twice in the whole evening did the Choir sag even slightly from the true pitch. The technical proficiency of the Choir as a whole and of the individual voices is remarkable. There is splendid precision in such passages as "My heart for very joy doth leap," from Martin Luther's From Heaven Above. It is a pity that the Choir did not find a place for secular music in its repertory. Perhaps it will some day. Even as carefully as Dr. Christiansen selects his programs there is apt to be a monotony of mood, although this was, for the most part, avoided on this occasion.

For instance, there was splendid contrast between the two first numbers, Bach's The Spirit Also Helpeth Us and Glinka's Cherubim Song. In the second part, the Martin Luther Christmas song already mentioned, from Schumann's Hymnbook, 1539, is an exquisite thing and was most beautifully sung. And the two Norwegian folk songs arranged by Grieg (and sung, by the way, in Norwegian) are highly original and highly effective numbers. Part III began with Gretchaninoff's O Glad some Light (the English translation was bad) in which the absence of the Russian basses contemplated by the composer was somewhat noticeable. Two old German Christmas songs, Heiligste Nacht, from the Tyrole

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that one felt they were being heard for the first time. Beginning with two Bach numbers, the vibrant Prelude and Fugue in A minor for clavier, and the delicate Chorale Prelude for Organ, he completed the first group with the Toccata in A by Pier Domenico Paradisi, a Sonata in B minor by Scarlatti, and Handel's air with variations, the Harmonious Blacksmith. All five of these numbers were beautifully played, with all possible care taken that the individual characteristics of each composer be clearly defined. As an encore to this first group he played Handel's F major Hornpipe from the Water Music.

The most interesting number on the program was Schumann's Sonata in G minor, No. 3, op. 32, with its syncopated third movement, the Scherzo, heralding the jazz of a later century, and most appreciatively rendered by Mr. Grainger. All the brilliance, tenderness, and witticisms of the composer were alternately portrayed by the artist, and the audience was quick to appreciate his art. As an encore to this composition Mr. Grainger played the F sharp major Romance by the same composer.

The next two groups on the program were taken from the Romantics, Brahms and Liszt. From Brahms he selected a Ballad in G minor, op. 118, No. 3; two rhapsodies, op. 79, No. 2, and op. 110, No. 4, and two intermezzi, op. 117, Nos. 1 and 3. Under the fingers of Grainger these themes glowed with warmth and color—Brahms took his place among the Romantics, though the intellectual quality of his composition was most ably brought out by the artist. He did not make the mistake so many artists and conductors frequently fall into of overshadowing the sensuous, aesthetic appeal of the works of this composer with the heaviness of their intellectual qualities. Liszt he played with all the fire, brilliance, and physical strength required of anyone who attempts to give the Hungarian Rhapsody, No. 12, which followed the familiar Liebestraum, No. 3.

The large and appreciative audience applauded the artist heartily after each group. Mr. Grainger acknowledged the applause with several encores, Guion's arrangement of the American tune, Turkey in the Straw, and his own of the Grieg's Wedding Day being particularly pleasing. It was truly delightful to hear Mr. Grainger again, and by the vigor of the recalls the audience expressed its regret that this is the only appearance this season of the distinguished artist.

## FEBRUARY 10

### New York Symphony

A mixture of applause and hisses followed the startling Concert Music for wind instruments by Hindemith, the only novelty of the February 10 concert of the New York Symphony Orchestra, conducted by Otto Klemperer in Carnegie Hall; doubtless both expressions of opinion were deserved, for the muddle of dissonances and skilful workmanship were equally evident to a schooled listener. It tries to be merry in spots, and succeeds only in being laughable.

Handel's concerto grosso, for strings and old-fashioned cembalo, with Conductor Klemperer seated at the latter instrument, opened the concert with éclat and melodiousness, in which the strings played with broadly emotional tone and expression. Beethoven's seventh symphony gave unalloyed pleasure to all concerned, the orchestra players being on accustomed ground, the listeners glad to hear music composed by an immortal; this marked the climax of the afternoon, and Mr. Klemperer was vigorously applauded for his safe and sane reading.

### Erminia Ligotti

Town Hall contained an audience of good size and friendly spirit, February 10, when Erminia Ligotti, lyric soprano, gave her third New York recital, singing in six languages. She showed a voice of brilliance, united with musical feeling. Her opening group, old-time classics by Cesti, Pergolesi and Paisiello, was nicely sung, bringing her two recalls. Schubert's Gretchen Am Spinnrade, sung in German, was well done, with poetic appreciation of its romantic-dramatic spirit; Over the Steppe, sung in Russian, again showed brilliant voice; Chanson Norvegienne (in French) brought her several recalls, and gifts of flowers, with an added lullaby in Italian. Mi Fazzu Campagnolu, in Sicilian dialect, was composed by the fair singer herself; it is a pleasant, straightforward folk-melody in G minor; the concluding high A flat was finely climaxed. Respighi's Nebbie, and the characteristic Spanish El Guitarrico (Soriano), ended a group filled with variety, another encore following. Two arias from L'Amico Fritz were sung with lovely expression and high emotion; she closed with songs by the American composers Dunn, Forrest and Kountz, Romano Romano playing excellent piano accompaniments.

Michael Anselmo, violinist, added variety to the recital in his playing of selections by Goldmark, Ries (Perpetuo Mobile), d'Ambrosio and Mozart, his feeling and dashing style winning him encores; Julius Shendel played his accompaniments with sympathy and clearness.

## FEBRUARY 11

### New York Philharmonic and Furtwaengler

Wilhelm Furtwaengler came back for his third season with the Philharmonic on February 11, at Carnegie Hall. The program he had chosen was not particularly apt for the occasion. He played first the rather too familiar Der Freischütz overture and played it rather too roughly. Then came the Schumann cello concerto with Pablo Casals as soloist. Even the best of cello concertos is a doubtful pleasure no matter how well played, and the Schumann is far from the best of them. The one really interesting item of the evening was Strauss' Heldenleben, which followed the intermission. This is one of the Strauss tone poems which stands up best against the test of time, and which showed Mr. Furtwaengler at his best. He gave it a stirring, colorful reading, bringing out the full, feverish, vital character of the heroic passages and avoiding oversentimentalizing of the love music. There was the usual hall-filling audience, which was liberal in its applause, especially for the fine performance of the Heldenleben.

### Frederick Gunster

A recital of decidedly artistic merit was given by Frederick Gunster, tenor, at Aeolian Hall on February 11. Mr. Gunster, who is well known all over the country as an

artist of exceptional attainments, presented a program which was composed of rare bits from the lieder school of music including works by Schumann, Schubert, Rubinstein, Grieg, Wolf, Strauss, Gretchaninoff and Tchaikowsky, with Beethoven's Adelaide as his principal offering. The artist has a voice of beautiful quality, especially resonant in the lower register. The higher register he handles most deftly, accomplishing many unique effects in falsettos and long sustained passages. The scale is even and there is a free flow of cantilena which has been acquired by a mastered breath control. With this he has an excellent diction which seems to be a natural asset, for it is well nigh perfection. The lovely Schumann Dieckertelie were given a delicate and sensitive interpretation which brought the singer most hearty applause. The same could be said of the Rubinstein Persian selections with their decided Oriental coloring, which the tenor was keenly sensitive to. In the Beethoven number the artist treated his hearers to a charming lyrical display of mood and tone. Although emphasizing the lyric quality in Mr. Gunster's singing one must take particular notice of his fine climaxes and forceful passages so essential in intelligent interpretation. Mr. Gunster is to fine an artist not to recognize this fact and in several of his selections he gave vivid and spirited delineations. An outstanding characteristic of Mr. Gunster's singing is that while it is emotional and artistic it is never sentimental. He was enthusiastically received and obliged to give a number of encores. Charles Doersam was the accompanist.

## FEBRUARY 12

### Irene Scharrer

Irene Scharrer, English pianist, made her first appearance of the season at Aeolian Hall on February 12. Lincoln's Birthday was a peculiarly appropriate time for her concert as Miss Scharrer has, too, the qualities of simplicity, spontaneity and truth. She played the following program: rondo in G, op. 51, No. 2, Beethoven; sonata in G minor, Schumann; scherzo, No. 4 in E, barcarolle, preludes in F sharp minor, F major and B flat minor, impromptu in A flat, etudes in D flat (Posthumous), A minor (Winter Wind), Chopin; The Lover and the Nightingale, Granados; Elves, Matthey; prelude in G, Rachmaninoff, and Gnomenreigen, Liszt.

The Chopin group was perfectly performed, Miss Scharrer being literally forced to repeat the B flat minor prelude. All the qualities that have made the pianist an international favorite—admirable technic, nobility of style and sincerity of purpose—were revealed anew. A capacity house audience about the stage at the end while Miss Scharrer graciously added numerous encores.

### Fay Foster Trio in Demand

The Fay Foster Trio is in great demand by clubs, societies and other organizations. On January 16 it appeared at the Madrigal Club in the afternoon and in the evening of the same day at the Pleiades Club. January 23 the trio sang to a delighted audience at Thuel Burnham's salon. The Town Hall recital has received extended notice.

February 19, the Trio will entertain the Women's Press Club of New York in the grand ballroom of the Hotel Astor.

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GRACE MARCELLA LIDDANE,

soprano, who gave a very successful song recital under distinguished auspices at Chickering Hall, New York, February 8. (Photo © Bachrach)

## MINNEAPOLIS, MINN.

MINNEAPOLIS, MINN.—The eighth subscription concert by the Minneapolis Symphony Orchestra, Henri Verbrugghen conducting, on January 7, was most pleasingly opened with Rossini's Overture to The Barber of Seville. In sharp contrast to this entertaining bit of old style Italian operatic buffoonery was Miaskowsky's sixth symphony, op. 21. It makes great demands upon listener as well as performer, but was given a most lucid and searching interpretation by the conductor and his men. The second part of the program was given over to Albert Spalding, a great favorite in Minneapolis, who overcame the tremendous technical difficulties of Joachim's violin concerto in Hungarian style with the greatest ease and earned for himself with its performance a veritable ovation. He was recalled many times and was compelled to play numerous encores both with and without piano accompaniment.

The ninth concert by the Minneapolis Symphony Orchestra took place on January 14. Bach's suite No. 3 in D minor, played in true Bachian style, was the first number on the program. It was followed by Haydn's concerto for cello and orchestra in D major. A colorful performance of Chopin's suite, Impressions of Italy, brought one of the season's finest concerts to a brilliant close.

The sixth "Pop" concert by the Minneapolis Symphony Orchestra, on January 9, opened with Nicolai's overture to The Merry Wives of Windsor. Liszt's piano concerto in E flat, which followed, was played by Maurice Dumesnil, French piano virtuoso, in a most satisfactory manner. The other orchestral numbers on the program were Saint-Saens' Danse Macabre, three pieces from Berlioz' Damnation of Faust, and the Farandole from Bizet's Arlesienne Suite. A group of Chopin numbers played by Maurice Dumesnil con amore received special interest by the fact that they were played on a piano used by Chopin himself for several years. The audience must have felt the nearness of the great poet of the piano as it listened to the numbers with the greatest possible reverence.

The seventh "Pop" concert on the following Sunday opened with a glowing interpretation of the Festival at Bagdad from Rimsky-Korsakoff's suite, Scheherazade. This was followed by a colorful interpretation of Debussy's Afternoon of a Faun. Most beautifully played by the string section of the orchestra was Tchaikowsky's Elegie in G major, while Gounod's Funeral March of a Marionette added an element of humor to a most delightful program, which closed with a rousing performance of the introduction to the third act from Wagner's Lohengrin. Harry Farberman, violinist, new to Minneapolis, was the soloist and made an instantaneous hit with the performance of Paganini's concerto in D major. G. S.

## Return of Aino Aekté to Paris

Musical Paris has just had the pleasure of welcoming back Mme. Aino Aekté, distinguished Finnish soprano, who after years of absence from Paris and from the operatic stage, has returned in the role of teacher and coach.

Mme. Aekté studied at the Paris Conservatoire under the celebrated Prof. Edmond Duvernoy, and immediately upon finishing was engaged to sing at the Opéra. Here she made a triumphant debut in Faust, followed by Romeo and Juliet, Lohengrin, Tannhäuser, Pagliacci, and many other parts.

She sang leading parts for several years and was engaged to appear at the Metropolitan Opera House, New York. After this, her repertoire always increasing as her voice developed, Mme. Aekté toured Europe with triumph in her wake. She created Salome at Covent Garden at the request of Richard Strauss. At the request of Massenet she created the part of Marie-Magdeleine at the Opéra Comique. In her own country, she founded the Finnish Opera in Helsingfors with the assistance of E. Frazer.

Armed with experience, together with a charming and sincere personality, Mme. Aekté has definite ideas about the teaching of singing. "New methods for teaching singing have been found in some countries," she said when asked to explain her views. "Some teachers have insisted on a knowledge of the anatomy of the throat. This may not actually harm, but knowing anatomy does not make a singer. Other teachers have made pupils emit shrill shrieks while pressing on their stomachs. Others are made to meow for hours, or neigh like donkeys. The main profits in most of these new systems is to the pocket of the teacher."

"The Patis and the Nilssons managed to sing without studying anatomy or imitating animals. Those who have the gift can learn by simple and natural methods—a healthy

breathing, a normal training to focus the voice and bring it out, a perfect diction. This is the old method which produced the real singers. Those who are not satisfied with it, would do better to stop emitting strange sounds and confine themselves to listening to the others. No science can produce a voice where there is none."

VICTOR DE SABATA IS  
ACCLAIMED IN AUGUSTEO

Molinari Returns—Emil Cooper Conducts Russian Music—German Chamber Ensembles Popular—Opera, and a Tragedy.

ROME.—Victor de Sabata, from Trieste, having been engaged for two Sunday concerts at Augusteo, was so successful that two popular concerts were allotted to him. He is not only a wonderful conductor, but also extraordinarily happy in the choice of his programs; it would be too long to enumerate them, therefore it will be sufficient to say that his Beethoven, Strauss, Wagner, Rossini, Pich-Mangiagalli, etc. were all interpreted with warmth and color, always in perfect style. Cries of "au revoir" echoed all over the hall as he was called back again and again. He is conducting a series of concerts in Turin whence he goes to conduct the season at Monte Carlo.

Molinari's return after conducting at the Teatro Argentina was the return of a favorite. The Augusteo presented an extraordinary aspect, with extra seats in all corners of the hall, and with numberless people still being turned away. The proceeds went to the national loan. Molinari opened his program with Mancinelli's Cleopatra overture, a brilliant composition full of color. Beethoven's E flat piano concerto was disappointingly played by Francesco Bajardi, but was compensated for by an interesting novelty, Two Visions of Ancient Egypt, by Maestro Guido Guerrini.

Emil Cooper, conductor of the National Theatre in Riga, conducted a Sunday and a popular concert with great success. His programs were eminently Russian, though as a gesture of politeness he included two Italian compositions by Pich-Mangiagalli, a delightful Nocturne and the scintillating Rondo, which Cooper conducted with particular vigor.

## ENTHUSIASM FOR BEETHOVEN

By far the most important events so far have been the concerts of Beethoven violin sonatas by Adolph Busch and Rudolf Serkin. The playing of these two superb artists was inimitable and the enthusiasm of the enormous public knew no bounds.

Two other artists who won an immediate success were Arturo Bonucci, well known cellist, and Lorenzoni, pianist. Bajardi, teacher of piano at the Santa Cecilia conservatory, likewise gave a recital with great success.

The Fisk Jubilee Singers have been to Rome for the first time. They aroused particular interest, as nothing of the kind has ever been heard here before. In fact, their novelty is such that the Italians cannot make up their minds whether they like them or not. The chances of a second appearance are slim.

## DRESDEN QUARTET SCORES HIT

The Dresden Quartet, which recently paid its first visit to Rome, has proved to be one of the greatest attractions that has appeared at the Sala Scambati. They gave a brilliant performance of the Haydn D-major quartet, while the Dvorak F minor quartet was played with such unexpected fervor and color that the audience could scarcely contain its enthusiasm until the end.

The violinist, Pasquale Sanino, assisted by his brother at the piano, gave two concerts at which he displayed his fine technique and bowing.

A concert whose program particularly interested the public, was that of Irene and Carlo Morozzo della Rocca, mezzo-soprano and pianist, respectively. Fauré's Clair de Lune, Debussy's La Flute de Pan and La Chevelure were piquantly interpreted by the former, who has a good voice and excellent French diction. The novelty on her program was Ravel's Histoires naturelles. The pianist played three little sonatas by the veteran pianist and composer Rendano, two works by the Roman critics, Gaxo and Alaleona. Of the many pianists, Walter Bonini and Adolf Baller, with their elaborate programs, were particularly successful.

## OPERA, AND A TRAGEDY

The beautiful Teatro Argentina, which has recently been remodelled and redecored (much to its detriment) opened with Puccini's Manon, under Molinari's masterly lead. The orchestra was a delight and the chorus excellent, but the singers disappointing.

Turandot, the second opera, was a great success. Magnificently costumed, and staged, it survived the poor singing which was almost general. Laura Pasini, as Liu, was the notable exception. Not only was her voice beautiful, but her rendering of her role was remarkable in view of the fact that she had learned it in three days. Giuseppe del Campo, who also conducts Turandot, has proved himself to be a brilliant orchestral leader.

The Teatro Eliseo's successful season has been brought to an abrupt close by a fire which destroyed the adjoining Apollo Theatre. Cavalleria and Pagliacci were on—and an excellent performance it was—when, as Nedda is about to be killed by Canio, a terrible stampede was heard. The whole theatre trembled and in a moment was filled with smoke. Maestro Sebastiani, the conductor of the season, courageously struck up the Royal March and a Fascista hymn, but to no avail. The theatre in a few minutes was emptied and the Apollo was one blaze. Two poor ballet girls lost their lives. They were trapped in their dressing rooms. Negligence was the cause of the tragedy. D. P.

## Fiqué Choral Gives Concert

The V.-W. C. A. hall, Brooklyn, was well filled on February 10, when the annual Charity Fund Concert was given by the Fiqué Choral of fifty singers. At the outset President Katherine Noack Fiqué mentioned unusual illness in the choral membership, reducing the singing force, yet those on hand were efficient, knew their music, and sang well, under the conductor, Carl Fiqué. Of their numbers, Estudiantina was much liked, the sopranos doing especially good work; They Talk of Marietta (Fiqué), in Victor Herbert opera style, was warmly applauded, and other choral numbers were by Smetana, Tosti, Kjerulf, Offenbach and Koschat. Thomas Coppinger, tenor, made a first appearance, singing arias from Tosca and Rigoletto, followed by

such applause that he had to add the aria from Martha; Speaks' Morning he had to repeat. Myrtle Schiffman recited Vashiti, and had to add two encores. Conductor-Pianist Fiqué was heard in Schubert's Am Meer and Liszt's eighth Hungarian rhapsodie; a sterling pianist of individual style is he, and his audience applauded so long and loud that he added a gavotte as an encore. The spirit of jollity became rampant during the festivities which followed, dancing following until the morning hours.

March 18 the costume ball takes place at Apollo Hall. Officers of the Fiqué Choral who unitedly work for success are: President, Katherine Noack Fiqué; honorary vice-president and founder, Edyth Totten; vice-presidents, Mrs. John T. Bladen, Mrs. Nathaniel Oberndorfer, Mrs. Robert G. Hargrave, Anna E. Brader, Anna C. Baer; recording secretary, Mrs. Frank Herbert Merrill.

## WATERTOWN, N. Y.

WATERTOWN, N. Y.—Under the auspices of the Morning Musicales, Inc., a concert of distinction was given in Asbury Methodist Episcopal Church on January 31 before a large and appreciative audience. It was one that will linger in the memory of those who were privileged to hear two such artists as Winifred Young Cornish of New York and Mrs. Harry R. Newitt of Watertown.

Mrs. Cornish is a highly gifted and versatile pianist, her program was most exciting, and she was equal to all demands, playing with great depth of feeling, clean-cut technique, and beautiful singing tone, particularly noticeable in the Pastorale (Scarlatti) and a group by Chopin. In The Hunt (Paganini-Liszt), also in the Bach Partita, she displayed great brilliance, calling forth prolonged applause; she showed thorough understanding of Bach. The Chopin group was played with delicacy of feeling, admirably expressing the mood of the composer. Juba Dance (Dett) was delightful and brought forth vigorous applause. The variations on Mary Had a Little Lamb (Edward Bellen-tine), a cleverly written composition, much more serious than the title suggests, was greatly enjoyed, and called forth Dancing Doll as an encore.

Mrs. Newitt, with a beautiful contralto voice of unusual range, made a deep impression in Lieti Signor, which she sang with great beauty of tone; she responded with an encore, All to Myself. In the group of lighter songs she sang delightfully, singing Homing (Del Riego) as an encore.

A more enjoyable concert has not been heard in Watertown, and it is hoped that we shall have the privilege of hearing Mrs. Cornish and Mrs. Newitt again. K. E. F.

## Cecile de Horvath's Constant Success

Cecile de Horvath has recently achieved marked successes in the East and South. In Chambersburg, Pa., she was received with great enthusiasm and in Murfreesboro, Tenn., had to play so many encores that the applause would not cease before the president of the college arose and signalled the end of the concert. Afterwards a reception was held in her honor and many requested that Mme. de Horvath be made an annual institution. These recitals in Chambersburg and Murfreesboro were both return dates. In Georgetown, Ky., where she filled her third return date, she played before an audience which included many people from surrounding towns, such as Lexington, Frankfort, Paris, Cynthia, Versailles, Nicholasville, Winchester and Danville.

She was made an honorary member of the Woman's Association of Georgetown College and had a veritable ovation at her concert. Here again she almost had to double her program with encores and, according to the Times, she "immensely thrilled her audience."

## Murdoch Busy in Europe

William Murdoch, well-known Australian pianist, is to take a prominent part in a series of Beethoven Festival Concerts which will take place at the Wigmore Hall, London, during March. In these concerts, from March 19 to 26, he will play with Albert Sammons, leading British violinist, all the Beethoven violin sonatas, and together with Albert Sammons and Cedric Sharpe, cellist, all the Beethoven Trios.

Preceding this engagement, Mr. Murdoch is making a European tour which, in the course of two months, will take him to Hamburg, Berlin, Dresden, Leipzig, Munich, Budapest, Vienna, and back to London, where he is also booked for three miscellaneous recitals on February 27, March 17 and 25.



ROSE OUGH,

mezzo-soprano, who has just received a diploma from the Lazar S. Samoiloff Bel Canto Studios, is recognized as an exponent of the Samoiloff method of teaching voice. Her studio is in Oakland, Cal. (Kesslere photo.)



## BOSTON

(Continued from page 5)

as a small boy for chemistry and electricity was such that a scientific vocation was contemplated for him. At twelve, however, he definitely dedicated himself to music. He entered the Paris Conservatory, where after studying the piano under Diemer, he took the First Prize in 1899. His master in composition was Fauré.

In Rome in 1916, he founded the Society of Modern Music and a similar society in 1923 together with d'Annunzio and Malipiero. Through these, concerts were given in Italy, France, and England. He was music critic for the *Home Libre* in Paris, and founded a periodical, *Ars Nova*, in Rome, dedicated to the cause of music.

In several concert tours Casella conducted such orchestras as the Colonne, Lamoureux, and Philharmonic in Paris. Mengelberg's Concertgebouw in Amsterdam, the Orchestra of the St. Cecilia Society in Rome, etc. In America, Casella has conducted the orchestras of Boston, Philadelphia, Detroit, Minneapolis, Cincinnati, and Cleveland.

His qualities as piano virtuoso are well known on both continents, from innumerable orchestral appearances and recitals. These facts attest one of the most brilliant artists of our century, both in the creation and in the performance of music.

## FIEDLER'S SINFONIETTA SCORES AT SYMPHONY HALL

Arthur Fiedler's Boston Sinfonietta, a group of some twenty-odd members of the Boston Symphony Orchestra, appeared in public locally for the first time on January 30, at Symphony Hall. The occasion was a joint concert with Nina Tarasova, interesting interpreter of Russian folk songs. Much had been heard of the Sinfonietta's success in the provinces during the past few seasons and there was no little curiosity in this city as to their abilities. What part of the very large audience that filled Symphony Hall was attracted by Mme. Tarasova and what part by the orchestra is of no moment. Of greater importance is the fact that enthusiasm reigned throughout the evening, with recalls aplenty for the fascinating little Russian singer and for the popular leader of the Sinfonietta.

In appraising the work of a new ensemble one is naturally concerned about the fundamentals—precision of attack and release, balance of the various choirs, euphony. But Mr. Fiedler has already brought his orchestra to such a high degree of technical competence that the listener soon took all this for granted, just as one does in listening to the Boston Symphony, from which the Sinfonietta springs. It seemed altogether natural, therefore, to have no anxiety about the mechanics of the performance but to concentrate instead on the music and its interpretation. Thus, Haydn's charming little D major symphony, which opened the program, was played with requisite fluency, a sensitive regard for structure and rhythm, with clarity throughout. Equally conversant with the modern school, Mr. Fiedler then presented, for its first performance in this city, Honegger's *Pastorale d'Été*. It proved an interesting product of that composer's earlier period, having been written before he had given his individual imagination full rein and his daring wings a chance to soar. Manifestly no pains had been spared by the young conductor in preparation, with the result that it was played in a manner to excite admiration. Their next piece was Glinka's arrangement of Slavic folk tunes that he labelled *Kamarinskaja*, which was interpreted in telling fashion. To this was added as an encore, in response to vigorous applause, the ever-lovely *Adagio Cantabile* of Tchaikowsky, in which the Sinfonietta's strings fairly revelled. Mr. Fiedler's reading disclosed a sure instinct for the melodic line and a happy tendency to avoid the sentimental pitfalls in which the work abounds. A brilliant performance of the familiar ballet music from *La Gioconda* brought the orchestral contribution to an effective close. To make a long story longer, Mr. Fiedler renewed and deepened the splendid impression that he made here when he conducted the final "Pop" concert last season. A highly versatile musician, and an excellent accompanist to boot, he now brings forth convincing evidence that he is a conductor of no mean abilities. Indeed, those musically ambitious cities in this country that contemplate the establishment of symphony orchestras might go farther and fare worse in the way of leadership. Nor should the fact that Mr. Fiedler is a native American, although of European training, be permitted to operate against him.

Mme. Tarasova's part in the program yielded great pleasure. Early Russian classic songs of the 18th century and folk songs that have been utilized by great Russian composers in operatic and symphonic works gave her ample opportunity to reveal a voice of liberal range and singularly sympathetic quality. Her ability to color her voice to suit the mood of text and music, combined with her extraordinary characterizing power, served to win for her a notable success, the audience insisting on many extra songs.

## SINFONIETTA AT HARVARD MUSICAL ASSOCIATION

Arthur Fiedler and his admirable Boston Sinfonietta, consisting of a body of picked men from the Boston Symphony, added another to their rapidly growing list of successes when they gave a concert, January 28, at the Harvard Musical Association. Mr. Fiedler led his company of vir-

tuosi in an uncommonly interesting program made up entirely of music related to the dance, including Mottl's effective transcription of a Ballet Suite from Gluck, Debussy's arrangement of two items from Satie's *Ancient Spartan Dances*, cleverly adapted for small orchestra by Mr. Fiedler; the third Slavonic Dance of Dvorak, Moussorgsky's *Gopak* from his opera, *The Fair of Sorochinsk*, and Strauss' *Waltz, Voci di Primavera*. After an intermission they were heard in Spanish dances by Sarasate, Granados, Ravel's *Pavane*, Henderson's *Black Bottom* and the Ballet music from Ponchielli's *La Gioconda*.

## FLONZALEY'S PLAY BEETHOVEN

The Flonzaley Quartet opened a new series of chamber music, January 20, at Jordan Hall. This being a Beethoven year, they devoted their program to Beethoven quartets—F minor (op. 95), E minor (op. 59, No. 2) and the trio (op. 9, No. 3) for viola, violin and cello. A large audience applauded vigorously the individual and collective abilities of this admirable ensemble, recalling them again and again.

## CLARA HASKIL PLEASES IN RECITAL

Clara Haskil, Rumanian pianist, gave a recital, January 19, in Jordan Hall. Miss Haskil was heard in an exacting program that included Schumann's *Scenes from Childhood*, Busoni's arrangement for piano of Bach's *Chaconne* for

ably assisted by Reginald Boardman. The audience was very appreciative.

## GERTRUDE EHRLHART AND HANS EBELL GIVE PLEASURE

Gertrude Ehrhart, soprano, and Hans Ebell, pianist, divided a program, January 27, in Jordan Hall. Miss Ehrhart gave an exhibition of her abilities as vocalist and interpreter in songs by Brahms, Saminsky, Ebell and in tour unusually interesting songs by Nicolas Slonimsky, with the composer giving effective aid at the piano. Mr. Ebell disclosed his admirable abilities in the *Moonlight Sonata* of Beethoven and in pieces labeled Bach, Chopin, Kreisler-Rachmaninoff and Liszt.

## EDWIN OTIS GIVES RECITAL

Edwin Otis, baritone, gave a recital, January 27, in Steinert Hall. Mr. Otis revealed a pleasant voice and praiseworthy abilities as an interpreter in a program drawn from Beethoven, Mendelssohn, Brahms, Wolf, Vaughan Williams, Beatrice Parkyns, Rachmaninoff, Mabel Daniels, Dvorak and Kontz. Frank H. Luker was a helpful accompanist.

## IRENE SCHARRER SCORES TRIUMPH

Irene Scharrer, pianist, gave a recital, January 29, at Jordan Hall. Her program included the chromatic fantasy and fugue of Bach, Schumann's songful G minor sonata, Chopin's sonata of the Funeral March, as well as lighter pieces, also of Chopin. In her playing of this program Miss Scharrer renewed and deepened the extraordinary impression which she made here last year both as soloist with the Boston Symphony Orchestra and in a subsequent recital. She employs a prodigious technic and a splendid command of nuances to serve her highly imaginative understanding. Certainly few pianists appearing before the public summon greater eloquence as interpreters, whether the music calls for impassioned warmth or for lightness and grace. Here surely is an artist who scales the heights and plumbs the depths and, what is more important, takes her listeners with her. Miss Scharrer held her very large audience rapt from first to last and was obliged to add a supplementary program in response to the enthusiastic insistence of her hearers.

## N. E. CONSERVATORY CONCERT

The New England Conservatory Orchestra, Wallace Goodrich conductor, in Jordan Hall, January 28, gave the second performance in Boston of R. Vaughan Williams's *Fantasia on a Theme by Thomas Tallis*, for double stringed orchestra, a work which was presented some time ago by the Boston Symphony Orchestra. Another piece infrequently heard in the United States was the *Vincent d'Indy L'Etranger*. The soloist of this concert was Leon Vartanian, class of 1927, a young Armenian pianist from Tiflis, Georgia. Mr. Vartanian was heard in the Liszt concerto in E flat major for pianoforte and orchestra.

## BOSTON CONSERVATORY OF MUSIC

Word has recently been received of the notable success which Irde Pilla, a graduate of the Boston Conservatory of Music, is achieving in her first operatic appearances in Italy. She has been filling an engagement at Novara, appearing as Maddalena in *Andrea Chenier*, in *Anima Allegra*, and in other operas. At one of the performances of *Andrea Chenier*, she was honored by the presence of the composer, Umberto Giordano, who expressed himself well pleased with her portrayal of the part and highly commended her for the beauty of her voice. Miss Pilla is being introduced in Italy by Mme. Ester Ferrabini-Jacchia, from whom she received her entire vocal training at the Boston Conservatory, graduating with honors in the class of 1921. J. C.

## The Iowa Joint Convention

The joint convention of the Society of Music Teachers of Iowa and the Federated Music Clubs of Iowa will be held at Iowa State College in Ames, Iowa, on March 2, 3 and 4. The Iowa Composers' Program will be given on March 2, under the direction of Mrs. L. B. Schmidt. The morning of March 3, the Young Artists, Student, and Junior contests will be held by the Federated Music Clubs.

Herbert Witherspoon, who is making a tour of the United States, speaking before conventions and music clubs, will give his address on the afternoon of March 3, on the subject of *Ethics of the Music Profession*. The annual banquet will be held Thursday evening. At this banquet H. O. Osgood will be the speaker and he will talk about the subject of his recent book, *So This Is Jazz*. Following this address a concert will be given by Iowa Artists.

March 4, the morning will be given over to student programs. At eleven o'clock there will be a convocation of the student body and faculty of Iowa State College. This program will be under the direction of the music department of the college and will be given by the Iowa State Symphony Orchestra, Oscar Hatch Hawley, conductor. Friday afternoon will be taken over for the study of music as it is being presented in the preparatory schools. At this time Peter Dykema of Columbia University will be the principal speaker, discussing *Some Tendencies Today in Music Education*. Friday evening the Music Council of Iowa State College has invited all the visitors to be its guests to hear Frances Nash in recital. Tolbert MacRae is the local chairman on arrangements.

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violin, the *Ballad in F sharp minor* from Chopin and pieces by Brahms, Ravel, Debussy and Liapounoff. Miss Haskil renewed and strengthened the good impression which she made here last season. Her technic is of a highly serviceable nature, her tone generally of lovely quality and she plays, moreover, with imaginative warmth. Her audience was keenly appreciative.

## GIL VALERIANO AT JORDAN HALL

Gil Valeriano, Spanish tenor, gave a recital, January 22, in Jordan Hall. Mr. Valeriano disclosed a large voice, which he handles with more or less skill and marked ability to grasp and communicate the dramatic element in songs that he undertakes to interpret. He was at his best, curiously enough, in songs from Spanish composers, although he also gave considerable pleasure in pieces by Handel, Schubert, Franz, Loewe, Strauss and Debussy.

## JAMES HOUGHTON WINS SUCCESS

James R. Houghton, baritone, gave a recital, January 25, in Jordan Hall. A program note informed us that he is a graduate of the University of Iowa, a pupil of Steven Townsend, toured three years as soloist with the Harvard Glee Club, and was soloist with the New York Symphony Orchestra at Chautauqua. Mr. Houghton made an unusually auspicious entry into the local music world. To begin with, his program was chosen with rare discernment and proved uniformly interesting. He divided his songs into five groups—Russian pieces by Koeneemann, Balakireff and Gretchaninoff; a group of five German Folk Songs arranged by Brahms; four old English songs "frankly modernized by Corder"; lieder from Schubert, Brahms and Schumann and four American songs by Foote, Townsend, Marshall and Bullard.

Certainly Mr. Houghton proved himself a singer of exceptional promise by reason of an agreeable voice that is well controlled, genuine musical feeling, clear diction and characterizing power of a high order. The baritone was

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## METROPOLITAN OPERA

## BARTERED BRIDE, FEBRUARY 7

Smetana's Bartered Bride was given for the first time this season at the Metropolitan on February 7 before a large audience. The performance was one of the liveliest that has been given of the work since its revival; and it is a work that greatly needs liveliness if it is to please modern ears, unless those ears are Bohemian (or Czechoslovakian as they are now called.) Perhaps there were many Czechs in the audience on this occasion. Anyway, there was a lot of hearty applause and everybody seemed to be having a good time. But the opera seems old, though not really so. It was written in 1866 and no doubt its antique flavor is the result of its plot, which deals with Bohemian peasants and is full of a lot of things that, somehow, seem terribly remote to everything that means anything to Americans. But with such a cast as the Metropolitan is now able to put forward, the opera, if it has any appeal to our audiences, should certainly "go over big," to use a slang phrase. It did on February 7.

Not the least of the fine cast was Bohnen. Having seen him but a few days earlier as Hagen in Götterdämmerung, and a week or two previous in Fidelio, one could but wonder at the amazing versatility of the man and the thoroughness of his art. In the Bartered Bride his role is purely comic and he makes the most of it. He is a man of original ideas in everything he does. He is never satisfied with the tradition of a role. The result is a great improvement in stage art, and it is a pity we have not more such originals—provided, of course, they were as genuine and as great artists as is Bohnen.

Laubenthal made an attractive figure of Hans, and Meader made much of the role of the lively Wenzel. Maria Mueller was charming in her love scenes with Laubenthal—a very pleasing pair. In the large cast nearly all of the characters are of importance and all of the various roles were well taken; George Cehanovsky as Kruschina, Marion Telva as Katinka, James Wolfe as Micha, Henrietta Wakefield as Agnes, Max Bloch as Springer, Louise Hunter as Esmeralda, Arnold Gabor as Muff, and Ruth Page, Muriel Halliday and Giuseppe Bonfiglio as the dancers. Ruth Page, who made her debut at the Metropolitan on this occasion, was an immediate hit and got a warm reception. Bodanzky, who conducted, also was accorded a warm reception, as has not become the custom. He is deservedly popular.

## ROMEO AND JULIET, FEBRUARY 8

Romeo and Juliet, time honored but still sung was the Metropolitan offering at the Academy of Music, Brooklyn, on February 8. In light of modern tendencies in opera the small thin voice of the orchestra seems old-fashioned, but delightfully tuneful at times. Lucrezia Bori was a charming Juliet, graceful in action, delightful in appearance, and she sang like a lark. Tokatyan was not so happy a figure as Romeo, he seemed to be singing over a cold, but valiantly carried out his part in the great love tragedy, and was particularly effective in the tomb scene. The rest of the cast fulfilled the operatic mission, particularly Leon Rothier as Friar Laurent. De Luca, Didur, Picco, Diaz, Altglass, Ananian, D'Angelo and the Misses Wakefield and Dalossy completed the ensemble. Hasselmanns conducted.

## IL TROVATORE, FEBRUARY 9

What an ovation the capacity audience gave Martinelli on February 9 when he appeared as Manrico in Il Trovatore! The popular tenor was in superb voice and sang beautifully throughout the performance. Florence Easton, that ever dependable artist, sang Leonora with her accustomed skill and Karin Branzell was an excellent Azucena. The rôle of Count di Luna was in familiar hands, Giuseppe Danise, who gave a good account of himself. The performance was an enjoyable one, under the direction of Vincenzo Bellezza.

## SIEGFRIED, FEBRUARY 10

The season's first Siegfried came to the Metropolitan Opera House on February 10. It was not only the first Siegfried but also the first appearance here of Walter Kirchoff in the title rôle. He did very well by the young hero indeed, both as an actor and singer. Mr. Kirchoff is no jungling, and this is evident in his voice, which lacks beauty and warmth. But he has a very serviceable organ and uses it splendidly. There were no less than twelve recalls for him after the first act and he heartily deserved it. The Brunhilde was Nanny Larsen-Todsen. She was in excellent voice and is as good a Brunhilde as is to be found on any stage today. Editha Fleischer sang the Bird for the first time here and did it very well indeed. Mme. Branzell was the Erda; one wished for more opportunity to hear and listen to her beautiful voice. Gustafson sang Fafner's music impressively and the other men in the cast were Bloch (Mime), Schorr (The Wanderer) and Schuetzenzendorf (Alberich). Bodanzky conducted.

## PELLEAS ET MELISANDE, FEBRUARY 11

(Continued from page 5)

No other composer has ever accomplished quite what Debussy's genius accomplished in allying expressive formless music to musical speech. Nor has any other composer who has undertaken this sort of thing managed to rise to the splendid heights of musical expressiveness that Debussy attains at certain moments of this opera's tense drama. Right or wrong, and whether or not it is to become a prototype of the opera of the future, Pelleas is great art—for those who understand French. For those who do not, one must wonder.

As to the production, we are told that there were greater productions in the past—twenty years or so ago. We frankly doubt it. What one wants in such an opera as this is poignant dramatization and equally poignant interpretation of the music. The Metropolitan cast gives both of these things in full measure. More than that, the artists bring out in full measure the psychology of Maeterlinck's play. This is not a mere Tristan, not a mere L'Amore dei Tre Re, not a mere story of an old man with a young wife, and the wife's love for a young lover. It is a play based on the strange madness engendered in the husband, not so much by jealousy as by uncertainty; the frenzy, the hysteria, aroused by mysteries, doubts, even the reader of the Maeterlinck drama is left very much in doubt as to the truth.

Could this mystery be brought out with greater intensity

than it is by Bori, Johnson and Whitehill? It is greatly to be doubted. To be doubted, too, is that the music could be better played by the orchestra or better sung than it is at the Metropolitan. The evenness of tone through the registers (if a technicality may be permitted) of all three artists added much to the effect; and the perfectly natural and unaffected manner of singing no less so. They are all three of them "actor-singers," able to speak the words sonorously, able to sing the sustained passages musically, beautifully. This is great art—as great as it is rare.

Nor may one forget the lesser characters in the cast: Kathleen Howard, Louise Hunter, Leon Rothier and Paolo

Ananian. The conductor was Louis Hasselmanns, who shared the applause with the leading artists of the cast. The scenery is attractive, but the lighting not all it should be.

## Beula Le Verde Plays for D. A. R.

At a recent meeting of the Manhattan Chapter of the D. A. R. at the Hotel McAlpin, Beula Le Verde Duffy, child composer and pianist, played selections from Mendelssohn and Chopin and one of her own compositions entitled At Evening. Marion Arvine-Coleman is chairman of music of this chapter of the D. A. R.



# UMBERTO BEDUSCHI

## CELEBRATED TENOR

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From Ricordi, of the Music House of Milan, Rome, Naples, Paris, London (Telegram):

To SIGNOR BEDUSCHI:

MILAN, May 3, 1894.

I appeal to you, anticipating that you will quickly go to London. I believe it unnecessary to express my confidence in you, but it is of the first importance that you go to the London Debut of Manon and Falstaff. You will understand that it is very essential for Italian art that it is presented favorably. I select you for the important occasion. I believe in you from my heart, that your artistic intelligence will represent Italian art truly. RICORDI.

The opinion from Rome the first time he played "Manon Lescaut" by Puccini:

Signor Beduschi is the best DeGriens all through the register and he sings always without holding it back, as is usually done by some "divi" for one phrase every act. The "timbre" of his voice is "Bellissimo," AND HE SHOWS THAT HE KNOWS PERFECTLY THE TRUE ITALIAN METHOD. COUNT FRANCHI DE VALETTA.

## ENDORSED AS TEACHER

by ARTHUR DUNHAM, GLENN DILLARD GUNN and Musical Chicago

5806 Harper Avenue, Chicago, January 28, 1917.

Dear Signor Beduschi:

"It is with lively satisfaction that I write these lines to tell you of my pleasure at hearing your wonderful pupil, Wm. Rogerson, sing 'Che Gelida Manina' with my orchestra."

"It was a superb performance and with the ringing high 'C' at the climax made a great impression on the whole audience. You should be heartily congratulated on this most excellent showing of Mr. Rogerson, your pupil."

"Wishing you both the greatest success and with kind regards, I am, sincerely, ARTHUR DUNHAM."

Signor Umberto Beduschi,

December 1, 1917.

700 Auditorium Building, Chicago

My Dear Signor:

"May I congratulate you upon the brilliant performance of your pupil, Mr. William Rogerson, with the American Symphony Orchestra on the 25th of last month. His success with the audience was astonishing and his high D flat in the cadenza of the Cujus Anima quite swept them off their feet, also the Tosca Aria was corking."

Yours very sincerely,

G. D. GUNN.

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*Leipziger Tageblatt:* "Maxim Schapiro played musically, with improvising delicacy and filled Schumann and Chopin with temperament and fantasy."

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# L H E V I N N E

Appearing abroad for the first time in a number of years, Lhevinne this season played in most of the principal European cities, giving a total of twenty-eight concerts. ∞ He was heard both in recital and as soloist with several of the leading Symphony Orchestras. ∞ Included among the cities in which he appeared were Berlin, Budapest, Vienna, Amsterdam and London.

"Josef Lhevinne is a finished artist, a master."—*Tagliche Rundschau*, Berlin.

"Under his fingers we hear silvery tones and the ear is entirely captivated."—*Der Deutsche*, Berlin.

"His playing is the last word in technique."—*Allgemeine Zeitung*, Berlin.

"This born pianist plays . . . with a touch full of temperament and highly cultivated . . . one could never tire listening to him."—*Abendblatt*, Berlin.

"A master pianist and not an every day figure."—*Allgemeine Musikzeitung*, Berlin.

"Josef Lhevinne is a name of repute and importance. He masters all difficulties with his marvelous technique and by his poetical, spiritual renditions."—*Borden-Zeitung*, Berlin.

"Lhevinne's interpretation (Tschalkowsky Concerto) sparkles with sprays of intensity, there are peaks and noble windings which recall the distinction of old Russian lace. Amongst the imposing walls of rock, rocky reefs, and crevices, which Lhevinne creates with his dumbfounding technique and his ravishing rhythm, there stalks around something new, like the lightning and like dazzling dreamy creations of Puschkin."—*Pester Lloyd*, Budapest, Nov. 9, 1926.

"Does Lhevinne's fabulous agility, this Fairy collection of manual arts come really from the hand only? Surely not. The way in which Lhevinne played yesterday every note, interval, and chord—mind you, in a furious tempo—how he added just as much or as little vigor as he wanted to, those were miracles of innovation."—*Pester Lloyd*, Budapest, Nov. 21, 1926.

"His fluency and ease cannot be surpassed. Like scintillating cascades glistened the runs and embellishments under the hands of this wizard, a string of pearls of perfect piano playing."—*The Reichspost*, Vienna, Nov. 16, 1926.

"Lhevinne, for the second time, drew a capacity audience into the great Hall of the Musical Association."—*Arbeiterzeitung*, Vienna, Dec. 10, 1926.

"Figures such as Lhevinne retain, in spite of the increasing number of pianists, their irresistible attraction. . . . Here (Tausig) the artist had an opportunity to show himself as a tone-painter, detached from the material, and above technical problems, only bound by rhythmic refinement of touch, which found the most intimate mezzo-voce as a pendant to a moving fortissimo."—*Telegraph*, Amsterdam.

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## VARIATIONS

By the Editor-in-Chief

Nahan Franko, to our knowledge the only American born conductor able to lead from memory nearly all the standard operas, symphonies, and orchestral accompaniments (he says he is prepared to do so on a wager) has no baton position at present, but is willing to accept one. If New York has no desk to offer him, why not some other city, less overcrowded than the metropolis? Here is a fine chance for a community ambitious to shine on the symphonic map. Franko, in addition to his conducting talents, also is a fine violinist, and an able executive with financial acumen. He gained his orchestral and operatic technic by playing under Dr. Leopold Damrosch, Theodore Thomas, Seidl, Mottl, Mahler, Nikisch, Weingartner, and numerous other heroes of the baton.

Franko on one occasion jumped in at the eleventh hour and without rehearsal led a performance of Mozart's Marriage of Figaro, at the Metropolitan. The next evening he gave a private concert at the home of a New York social queen. "I saw you at the Opera last night," said Franko to the hostess, "and I noticed you applaud frequently. I am glad you liked my work." "What did you do?" asked the lady, in surprise. "I only conducted," was Franko's abashed reply.

In Havana recently we heard a recital by Rosa Ponselle, and were delighted with the ripe vocal and interpretative art of that young American singer. She is a shining example of what may be accomplished by the exercise of intelligence, industry, and ambition and study rightly directed—presupposing, of course, a basic gift of voice and the singing temperament. Miss Ponselle's significant career is just commencing, for with her operatic success assured, the greater musical revelation now has come to her, and with love and deep understanding she projects the music and the meaning of the best art songs. The Havana audience overwhelmed Miss Ponselle with applause, and especially after the singing of her encore songs, all of them done in excellently dictioned Spanish, a language the artist never had used before her appearance in Cuba. Up to the very hour of her concert, she was coaching the texts with Andres de Segura, who happened to be a Havana visitor. If Miss Ponselle does not, in the end, turn out to be a great interpreter of Schubert, Schumann, Wolf, Strauss, Mozart, and Beethoven, we shall consider ourself an extremely incompetent prognosticator of musical futures.

Halifax, N. S., Feb. 5, 1927.

## To Variations:

I am not a regular subscriber to the Musical Courier but I am what you could call a constant reader of your column as I have been studying over one for the last five nights trying to pronounce the names in it. You see I don't know any of the musicians or critics very well—except of course Caterer Katz that you speak of in your issue of January 6th, and I only know him by hearsay. The way I know Katz, is the girl friend says once she was at a party in New York when a Metropolitan Opera singer just out from Europe, who didn't know there was prohibition in New York, came in and said she tried to get some gin from Katz and was surprised she couldn't get any, and the girl friend said, "Well anyway, I knew they made gin out of nearly anything nowadays, but whoever would have thought of getting it from Katz." Cats—do you get it? She's clever. Could have been on the stage a dozen times over, but she says she never could stand the "travelling" and doing three shows a day.

The reason for writing you is, although not a recognized musician, I have worked out a ukulele obligato for the scene between Parsifal and Kundry, and the girl friend says that you can tell me what to do with the score better than anyone. I read in the last number where the State Federation of Women's Clubs is offering a prize of \$2,000 for the names of the ten most beautiful things in New York. I'm not a person who cares much for musical comedies and that sort of thing, and I said right off the bat, "The Ten Commandments," but the girl friend said it couldn't be those because in New York those were always broken.

Yours Faithfully,  
B. C. D.

Pss-s-t. The girl friend used to live in New York. B.

Edison, who has just celebrated his eightieth birthday, is a failure after all. He never invented any way for a composer without inspiration, to create great music.

Apropos, an opera singer of our acquaintance deplores the lack of realism in phonograph records, and intends to have new ones made, which shall reproduce the "bis" and "bravo" obligatos of the claque.

We learn that in our recent article on women pianists, we left out the names of several well known and highly talented performers. The short list we enumerated was a chance-flung one, and not intended to be a complete directory of the fair keyboard cajolers.

The first to come to mind were used as examples, and we stated at the time that there are many others. To those others we herewith pay special compliment and homage.

On the whole, one must agree with the postcard dictum of B. F., that, "If Wagner is for operatic gourmands, then Pelleas and Melisande is for musical gourmets."

And much of the modernistic output is for tonal dyspeptics.

Another contemporary topic is touched upon by Dean Gauss, of Princeton University, who says that the faults of present day youth are the result of "the radio, movies, telephones, and automobiles, all of which contribute to the disturbed state of the younger generation." Thanks, Dean, for giving jazz a clean bill of health. We have grown tired of hearing it condemned—and mostly fruitlessly.

A new electric stethoscope, invented in the Bell Telephone laboratories, makes it possible to hear human heartbeats at a distance of fifty feet. When we gave our initial student performance, many years ago, of Beethoven's C minor piano concerto, at the Berlin Royal High School of Music, we felt convinced that our heartbeats were loud enough to drown out every note of the orchestral accompaniment. After we finished, Prof. Halir, the conductor, said: "And you were not a bit nervous." Truthfully enough, we replied: "Not a bit."

At the moment of going to press, it has not been possible to confirm the rumor that for the next Rhinegold performance, the Metropolitan will use real water in the opening tank scene, and has engaged Gertrude Ederle, Mrs. Corson, and Aileen Riggins to swim the roles of the trio of Rhine Maidens.

The great open spaces are in many improperly trained singing voices.

Our police have raided a play called The Virgin Man. Why not, then, also examine into the morals of the ultra pure Parsifal, president of the caponic

## TUNING-IN WITH EUROPE

A suggestive, if only cursory, examination of the nature of vulgarity in music has been made by Philip Page in the London Evening Standard. After making it clear that music can be light ("popular") without being vulgar (and vulgar without being light) he says: "Jazz is vulgar, not because it is 'jazzy' and rhythmic (its rhythm is its sole virtue), but because its melodic 'shape' is invariably commonplace, and because it seems unable to concern itself with more than the merest handful of obvious harmonic progressions, except in the case of a few daring souls who borrow half-a-dozen Debussysms and pose as pioneers in consequence."

"Great composers have written vulgar tunes. Which these are is largely a matter of individual taste. I confess without shame that Wagner's O Star of Eve, the middle section of Chopin's March Funebre, and the jerky little tum-ti-tum-ti-tum theme round which is built the last movement of Beethoven's Kreutzer Sonata are three things which I have never been able to abide. But these are the noddings of Homer. There is a lower vulgarity, the nethermost depths of the maudlin in music, the slough of dissonant despond. Many drawing-room ballads plumb these depths, and right in the mud at the bottom of them is what may be called 'the music-hall cadence.'"

He then proceeds to examine the misuse of the leading note as one of the most obvious causes of vulgarity, and the "tritone," the "diabolus in musica" of the mediaevals. "This is an interval of the scale which small children were taught to evade by severe flogging when Erasmus was a choir boy at Utrecht. If such methods were put into practice today most popular composers would write their music standing up."

Curiously enough, another cause of cheapness is consecutive fifths. Beethoven, when told that the authorities—Fuchs, Marpurg, Kirnberger—forbade them, said "I allow them." But Beethoven was talking about his C minor string quartet. Perhaps there

club on the hill top from which all women are banished?

Nothing quite so hypocritical or generally disgusting has occurred in New York for years, as the present police effort to regulate the morality of the theatrical stage. Many of the law's minions who raid the plays, probably are the same who partner with bandits and give protection to rum runners when they convey their stimulative cargoes from the steamship to the consumer. If the public censored the police, that would be appropriate and salutary.

It is not violating ethics to say that during his present visit in Havana, Mayor James Walker, of New York, has spent but little time at Prohibition lectures, or stereopticon entertainments in the Sunday schools. The current campaign against our theatres is inspired, according to report, by the Mayor's assistant here. Are we a city of idiots, or merely imbeciles?

The crusaders against nudity at the revues and night clubs, should stop the publication of Life, which printed this heinous piece recently:

"Statistics show," declared the bespectacled woman lecturer, "that the modern, common-sense style of woman's dress has reduced accidents on the street cars by fifty per cent."

"Why not do away with accidents altogether?" piped a masculine voice from the rear of the hall—

Full of wise words is William J. Henderson's Sun article, on disparagement of the indiscriminate handclapping which greets every musical performance in New York. He says, "There is no way known to the human mind, by which musical artists, if they appear on a stage, can escape being applauded."

At the charming luncheon given to him by Mme. Germaine Schnitzer, it was Otto Klemperer who made this (unofficial) declaration. "The best way to celebrate the Beethoven centenary would be not to perform any of his works for a year, and in that way arouse a new public hunger for them."

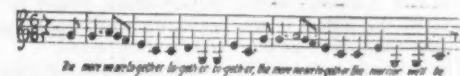
And it was William J. Guard, grand opera Argus, who pointed out during the recent Siegfried performance, how much Walter Kirchhoff, the new Metropolitan tenor, looks like Governor Alfred Smith, of New York.

LEONARD LIEBLING

is more sense in the old rules after all. Quod licet Jovi, non licet bovi.

Pianist Bachaus has just reached London after fifty-seven concerts in Australia. "The audiences," he said, "were the most enthusiastic I have ever met." "Did you have to make any concessions?" I asked. "Yes, I had to play more Beethoven, by request." Australia!

The British marines leaving for China embarked to the tune of what the English papers describe as the "Froth Blowers' Anthem." It begins like this:



Well, well, and we always thought that was a theme from Schönberg's string quartet opus 10!

Niccolo Paganini has just died in Milan. He was a gifted musician, left a lot of money, a valuable violin and manuscripts of three concertos. The violin and the manuscripts he inherited from his great-grandfather, another Niccolo. The money he made in the manufacturing business.

"A voice," said Clara Novello-Davies, addressing the Royal British Nurses' Association, "is not an elusive quality; it exists in everyone. Everyone was meant to sing and it is only the lack of knowledge of voice production which stops them." Unfortunately it doesn't—always.

Proof of the educational value of the wireless:

To the Editor of The Daily Mail:  
Sir.—Anyone who managed to survive the lethal-chamber music on Bank Holiday night deserved the dance music when it came, which was about 11:25 p. m.

Next year I am using my aerial for the runner beans!  
DICK GERRARD.

When Prokofieff's suite from the Love of the Three Oranges was recently performed in London, a critic remarked—unofficially—that he (Prokofieff) has "kept the oranges and given us the pip." C. S.



### INTERPRETING NEW MUSIC

How many artists are there who can pick up a new musical composition and discover, unaided, the best interpretation of it? Young artists especially are likely to scorn what they call tradition. They lay claim to the right to interpret as they see fit. They would be greatly surprised if they really knew how much tradition entered into all of their interpretations.

Let us suppose, for instance, that they had never heard a note of Beethoven's music. What kind of a performance would they give of the *Appassionata* sonata? Perhaps they would make a more or less satisfactory attempt, because, after all, Beethoven is only a continuation of Haydn and Mozart. Let us go back still farther and select a harpsichordist, or pianist, of the Bach period, and set him down to the task of interpreting Beethoven. He would have no traditions of Hummel, Haydn, Mozart, Clementi, to guide him. The new and strange music would puzzle him completely. He would be, in fact, exactly like a Beethoven, Schumann, Liszt, Chopin player is when he first sees the music of Debussy, or Albeniz, and others who differ from the known stylists.

In a recent article written in Paris by the French pianist, Denyse Molié, it is pointed out that every pianist who interprets Bach, Schumann, Chopin, knows how other pianists play those composers' music; knows moreover the kind of man the composer was, the conditions under which the works were written, the personality of the man himself. Debussy now is about half known to the pianists who put his music on their programs. Most of them have heard the Debussy compositions played by this or that pianist here or there, and they have a general conception of the style in general. The pianists who talk about the general public becoming educated to the music of Debussy would be nearer the truth if they talked about the pianists who are being educated how to interpret Debussy.

The music of Brahms suffered very much at first at the hands of pianists who put the new music on their programs without knowing how to play it with the correct style and spirit. The public, hearing this new music badly interpreted, blamed the composer for writing uninteresting music. When the tradition becomes established, the public blames the performer when the work of a well known composer is uninteresting.

When Chopin's music first appeared, the pianists of the day did not know what to make of the passages in small notes. The musical papers of the period published letters from correspondents who offered suggestions. Today everybody knows what to do with those little, ornamental passages. Even the young players who despise tradition, know the traditional rendering of them.

That more or less confused jumble of harmonious sound, which is obtained by playing lightly and keeping the right foot pedal down, would be absolutely intolerable in a Bach fugue. It is just as necessary in playing Debussy's piano works. Any work of Debussy played with the clearness that Bach's counterpoint requires would sound absurd.

It is unquestionably true that very few pianists or violinists are able to discover unaided the correct style in which a composition should be played. The music of the new composer would be very much sooner received by the public if the performers were able to interpret this music as it should be interpreted.

The intrinsic value of the music of Debussy does not concern us at present. Style of interpretation is the subject of this article.

### A CHEAP REVENGE

A disgusting piece of posthumous slander has been committed by a grandson of Robert Schumann in Germany. This Alfred Schumann, a school teacher in the town of Bielefeld, bearing the beaucratic title of "Studicurat" (educational councillor), has written a book to prove that Felix Schumann, the youngest son of the composer, was in fact a son of Johannes Brahms. His mother was of course, Clara Schumann, who, according to this moral scavenger, developed an untamable passion for the poor young man from Hamburg when he came to Düsseldorf to be acclaimed by Schumann as the new musical Messiah.

Now Felix Schumann was born barely more than eight months after Brahms' first appearance in the Schumanns' house, namely on June 11, 1854. In consideration of this date Herr Alfred Schumann does not hesitate to accuse his own grandmother of committing the act of infidelity on the very first day of her acquaintance with young Brahms. According to him Brahms had returned to his hotel after having presented himself to the Schumanns. But Schumann, on whom the personality of the young artist had made an extraordinary impression, asked his wife to call on him and offer him the hospitality of

the Schumann house. And the thirty-five-year-old wife, hitherto loyal and full of love for her husband and children, is supposed to have been seized by so uncontrollable a passion for the youngster, that her wooing became irresistible.

The "scientific" proofs adduced by this worthy scion of the family are so thin that it is unnecessary to mention them. Against them the characters of Brahms and of Clara Schumann, as they were known to contemporaries, are eloquent refutations. Alfred Schumann, moreover, stands convicted of vindictiveness against his own family, and especially against his grandmother, whom he maligns. For Clara Schumann left the entire literary inheritance of Robert Schumann to her daughter, Marie, who had reverently devoted her life to the service of her mother.

This lady, now eighty-five years old, is claimed to have sold this treasure piece by piece for the benefit of one favored branch of the family, but even this is a deliberate falsehood, for it is well known that Schumann's entire literary remains have been willed by Marie Schumann to the Schumann Society in Zwickau, in consideration of a sum which is trifling in view of the state of poverty in which Schumann's descendants are reputed to live. Alfred Schumann's book is obviously the result of family hatred, and there is evidently nothing to which such hatred will not stoop.

### THE TRUTH

Hardesty Johnson, concert tenor and teacher, who was one of the very last pupils taught by the late Jean de Reszke, does his memory credit in refuting the silly tale told by Mme. Melba about De Reszke's last days. In an article published in the December

number of *Singing* he quotes from Melba's book, in which she says: "For twenty years Jean had not sung. The golden voice had been silent, and his days had been spent in giving the fruits of his experience to others." So much we can refute from personal experience, having heard Mr. De Reszke sing to and for his pupils when he was giving lessons in 1913 and 1914 in his theater-studio at his home in the Rue de la Faisanderie, Paris.

Mr. Johnson testifies on this same point. Says he: "Mme. Melba writes that De Reszke had not sung for twenty years, but we who were privileged to be near him, as friends and pupils, heard him sing hundreds of times. Until his final illness he sang with perfect freedom, joy and spontaneity, his glorious voice, his great knowledge and his amazing technical precision at his instant command." Then he quotes further from Melba: "For three days in that house of death, Jean sang, and the whole house rang and echoed with his golden notes pouring out with all their former loveliness. He was dying every minute, and yet the song still poured on, role after role in which he had once been so superb. I suppose it was uncanny and incredible, yet to me it was only beautiful."

Mr. Johnson then gives the facts: "It is not true that De Reszke sang constantly for three days before his death. He was delicious most of that time and in his delirium he did attempt to sing once or twice, but was entirely incoherent, and the story which Madame Melba heard in Paris was probably founded on this fact."

The whole article, with many intimate glimpses of the famous singer and singing master, is full of interest from start to finish.

### MUSICAL COURIER READERS

#### Joseph Regneas Writes

[Joseph Regneas has written the following letter to the *MUSICAL COURIER*. In it he wishes to accomplish two purposes: First, to create interest in and engagements for American artists; second, to call attention to the May convention of singing teachers, the first of its kind ever planned for singing teachers exclusively. There will be many who will think that Mr. Regneas is too pessimistic in his views. Maybe artists are not getting as many engagements as they think they ought to have; and maybe music is not progressing toward the millennium quite as fast as many people think it ought to progress; but anyone who is old enough to remember what music conditions were like in America a generation or two ago will know that, to use a popular phrase, we have nothing to worry about.—The Editor.]

To the *MUSICAL COURIER*:

It was a source of great satisfaction to learn from the address of F. M. Davidson (Guild of Vocal Teachers' dinner) what is being done in our public schools to develop music appreciation, and with time, I am sure, the principles now being applied will be improved and become more effectual. That all school children from six years of age on are receiving such training is in my mind the most important work of all connected with music, for it assures a different musical status within the next fifteen years.

As regards the cultural influence of music, surely no one need speak. It has long since been accepted by all that the cultural influence of music, especially that of song, is of incalculable benefit, but the very important point connected is this, because of the cultural influence is an instructor justified to permit a student to believe that he or she can earn a livelihood with the voice? I say decidedly no. Whether it be a person of means or one who must make a sacrifice to study—even to the extent of borrowing money—whether they be greatly talented or moderately so, the conditions of the concert world and their chances of an earning capacity must be made clear to them. It is little short of fraudulent to permit one to study for culture, when an earning capacity is essential to keep mind and body clean.

Yes, I agree with you, the Guild of Vocal Teachers, perhaps the most youthful of all such organizations, has already grown into a fine, sturdy and active youngster, whose mental health and splendid influence is felt in our profession, but it remains to be seen whether they will develop a policy of helpfulness.

New York does not especially need more organizations. In numbers there are many, including those which have gone to seed and are patiently awaiting a shower of youth to bring them back to useful activity; those whose constitutions embrace the most glowing idealism, yet their activities house and foster most unethical principles. It does, however, need an organization that will bend its efforts toward creating a highly ethical condition, to fearlessly bring into the limelight of public condemnation those organizations, institutions and individuals that, through greed or for personal gain, are willing to drag into ill repute an honorable profession as is ours. It does need an organization that will go forward, single-handed if necessary, and without seeking favor; meekly, but with the great strength of meekness, champion those things which require proper presentation to meet the requirements of the progress of time.

Much was said at the meeting regarding cooperation and service; what an amount of "camouflage" is practiced under their protection! Cooperation in its true sense should be the desire of every thinking musician, and never before has cooperation been more necessary than now. At every turn it should be the desire of individuals and organizations to cooperate one with the other, and it was in the sense of cooperation that, at the table at which I sat, members of the Musicians' Club of New York, including Arthur Bergh, the newly elected president, though not officially yet individ-

ually were present to show their good will and cooperative spirit to their young sister organization.

Yes, I have heard that the Guild of Vocal Teachers desires to foster a convention of singing teachers to take place in New York City in May next. I know of nothing that could be more helpful to the profession than such a convention, especially if they be held annually. Such an undertaking on their part should draw the greatest enthusiasm and cooperation from every local musical body, and organizations elsewhere.

A convention, as I understand it, serves to bring together more closely, kindred interests; it gives opportunity for the expressing of ideas and ideals. Each body or organization has or serves some specific idea; these ideas they would present at such a convention. Many new ideas in this way would be set forth for consideration, and those worthy would receive the moral support of those gathered, who would carry the gospel to their respective cities or localities.

Then again, an organization might find that its object, even if accomplished, would not be worth the cost, or that its efforts were being misdirected and were serving to defeat the very object of their benevolence or intended helpfulness, as in the case of the elephant, which inadvertently had squashed a mother partridge; upon looking into the underbrush, he spied a nest of young partridges. "I am very sorry I killed you, Mrs. Partridge," said Mr. Elephant, "and I will do all in my power to make amends for my carelessness; I will bring up your family." Whereupon in obedience to the custom of mother birds he sat down upon the nest.

However, this is the question that confronts us now: Our profession, like other professions and like the activities of merchants, manufacturers, shippers and financiers, is in a period of transition. This transition period started a long way back with the advent of vaudeville, moving pictures, talking machines, automatic playing instruments and the radio, soon to be augmented by the Vitaphone television, which, when perfected, will enable one in his own sitting-room to bring to his vision and hearing the full replica of a performance of an opera, an orchestral concert, an instrumental or song recital, or the performance of a drama or comedy. In what a wonderful age we are living! What remarkable demonstration of God's work through man! We could not stop this progress if we would, and we would not if we could.

There lies before us the task of adjusting ourself to the new conditions brought about by these inventions, which are little short of marvelous, and help develop, without too great a sacrifice on the part of a minority, the great blessings they are destined to bring to mankind.

We must see to it that the interest to attend public concerts be increased, so that the public will desire to come into personal contact with the visiting artist and continually reach out for the better and the higher art.

It is a law of nature which makes a thing doubly interesting when we do it ourselves, and we can only become singers and instrumentalists through our own effort of performance. If our nation be permitted to see and hear the greatest artists of our day only over the radio, the Vitaphone and the Television, the amateur musicians and singers, which form the nucleus of our national musical life, will diminish to a degree of almost utter extinction.

Alfred Human touched a vital spark when he asked, "are we musicians going to sit idly by and quietly accept these conditions?" This well known editor wrote editorially and very truly when he said: "It is better by far that a child play a tiny sonatina with something of joy and understanding than to feed him forcibly on a diet of symphonies. In the same way, it is better that our citizens take part in the performance of fine music, however crude and halting the first results might be. What we make for ourselves is ours and enriches us."

I propose that a choral body be established and sustained in every city and hamlet, to devote itself entirely to the oratorio and good choral music. Each organization will enlist from 50 to 300 active members and this "personal participation" will do more than any plan that has come to my notice to create in the heart of the layman a real desire



to hear good music and an urge to develop and improve his own talents.

Time will not admit of my giving the details here as to how such a move can be put into practical effect, but on the surface you can see that hundreds of choral bodies will create thousands of engagements for the soloists, bring into active service the local musicians, open up a field for our American composers, offer opportunities for budding conductors, increase the demand for oratorio scores and other music, and, not the least of all, it will instill in the heart of the masses a desire for the good in music, and teach them to listen to others with greater intelligence.

Who can gather around the community Christmas Tree and sing carols and not be better for the experience? No one can study and sing the wonderful choruses of The Creation, Elijah, the Messiah, "and the government shall be upon His shoulders", and other inspiring numbers in this great work, without feeling the power of the Almighty within himself, and go forth with a keener conviction of his capabilities to do the work for which he was sent, and a desire to become a more worthwhile citizen, to obey and respect the law of God, the laws of his state and country, and to cooperate with his fellow-man in all that is useful and uplifting.

You have doubtless read that recently ten million persons heard the Garden Scene from Faust broadcasted. Let us cut this number in half and leave out all invalids and those who, for other various reasons, would not help form an audience in the local music halls. Let us say that an average audience takes in 1000 persons. That would mean that this one broadcasting supplied the needs of 5000 audiences. If these 5000 concerts required an average of three soloists, each to be paid from \$25 to \$1000, with an average of say \$200 per performance, then this one broadcasting, which required the services of five soloists, reduced the income of 15,000 professionals exactly three million dollars on that one evening.

A move to realize the great benefit of these wonderful inventions for the many, without placing the burden upon the few and at the cost of the professional singer and player, requires the greatest cooperation of the musicians, the press, music patrons, financiers, and all citizens interested in good government, backed by a spirit of unselfishness, and deep desire to be of real service.

(Signed) Sincerely,  
JOSEPH REGNEAS

#### Katherine Bellmann Studio Notes

The following Bellmann pupils filled engagements during January: (11) Elliott Golde, at Proctor Hall, at Installation, (16) New Haven; (15) Elizabeth Bloch, at the annual dinner given by the Hungarian Weekly, Ag Ember, at the Hotel Ansonia; (13) Mary Lubbock, at Flatbush Masonic Temple; (13 and 26) Ephim Ephimoff, at WMCA, recitals; (2) Gertrude Penzner, in Philadelphia, (11) at Hotel Pennsylvania, (16) from WMSG; (11) Florence Stern, at WMSG in a series of recitals, and at Proctor Hall; (15) Ella Vanson, at WMSG; (15) Nancy Trevelyan, from station WMCA in songs from The Lace Petticoat, of which she was a member; (26) Natalie Ritt, from station WGBS.

## PARIS

(Continued from page 5)

today. Both as a demonstration of the excellence of the music of the Middle Ages and as a musical treat, the evening was a tremendous success.

The composers whom Tinayre introduced to the Parisian public were all popular at one time but for several centuries have lain forgotten on the dusty shelves of libraries. The reasons for this neglect are easily explained: the music is written differently from our modern usage; bars are often omitted and the reading of it alone entails much labor. This, Tinayre undertook to do, and urged by his interest and love for this lost music, examined almost one thousand manuscripts before he picked out the pieces that he played at his recital.

Another equally potent reason is that the music of those periods was written for instruments no longer in use. Had it not been for the existence of Commandant Le Corf's collection of instruments and of an already trained group of musicians, the undertaking would have been impossible.

Tinayre first started his studies by delving into the manuscripts of the sixteenth and seventeenth centuries, the immediate precursors of J. S. Bach and other founders of modern forms of music. Of the famous organists of that period, Nicolas de Grigny (1671-1703) and Dietrich Buxtehude (1637-1707), it is the latter who has left us music which is extraordinarily melodious and fluent in its phrasing. Buxtehude was the teacher of J. S. Bach and his influence is quite obvious on his more illustrious pupil.

The music of the thirteenth and fourteenth centuries is especially interesting because of the instruments which were used for accompaniments. In the Pastorale, C'est le jus par dessus l'olive, of the thirteenth century and of unknown authorship, the voice is accompanied by a rebec and a Gothic violin, which is narrow and carries only three strings, covering a range of two octaves. Unlike its modern descendant, it was held at the shoulder and the bow was built to form a flat arch. The sound of this instrument is very soft and muffled, curiously reminiscent of the faded tapestries of that period.

In the Rondel, Dieu soit en chaste maison, by Adam de la Hâle (1240-1287), the voice and rebec are supplemented by a flute à bec. Here again each carries its own melody, giving a curious ensemble of faded sounds, over which the voice rises brilliantly, the voice in question that of M. Tinayre himself. The effect is unexpected and strange to our ears. In the ballade, Ploures, dames, by Guillaume de Machaut (1300-1372), the Oriental influence of the Crusades is very noticeable. This ballade is very beautiful and is characteristic for its long cadenza-like passages. The ends of the phrases work into marvellous chords between the voice, the flute à bec and the rebec. Before finishing this rapid survey due honor must be paid to the intrepid musicians who are giving so much of their time to studying these difficult instruments. Mme. Marthe Bracquemond plays the organ admirably; Mlle. Jeanne Zimmermann has mastered the faded sounding rebec, while Louis Stien handled the flute à bec with dexterity, drawing out sounds that seemed to come

## NEWS FLASH

### Leonora Corona Pleases Venice

(Special cable to the Musical Courier)

Venice.—Leonora Corona, young American dramatic soprano who has been appearing here as guest in the title role of Zandonai's Paola and Francesca, has been loudly acclaimed by the Venetian public. L. G.

from many centuries away. The crowded Salle du Conservatoire testified to the interest of the concert. Encores were numerous and the audience appreciative. N. DE B.

### Philadelphia Orchestra Concerts

PHILADELPHIA, PA.—At the weekly concerts of the Philadelphia Orchestra, January 28 and 29, Dr. Rodzinski, assistant conductor, held the baton in the absence of Mr. Reiner, guest conductor, who at the request of the directors of the New York Philharmonic was released to conduct the week's concerts in New York in place of Mr. Toscanini. The opening overture, that to Rossini's opera, The Barber of Seville, was followed by Schreker's Vorspiel zu einem Drama, introducing an exceedingly interesting novelty, which was played by the orchestra for the first time in Philadelphia. The music is of the impressionistic type—quite modern in its harmonies, which are most skillfully distributed among the various instruments, full of color and shot through with many lovely melodies. Although the composer gives no hint, one clearly discerns real program music and a strong flavor of Strauss. Succeeding this came four of the five movements of Impressions of Italie by Charpentier, remarkably well given. In this connection may be mentioned the off-stage viola solo played by Samuel Lifschey in the Sere-nade, and very good, too, was the movement, On Mule-back. The reading of the symphony, Tchaikowsky's Fourth, was very fine, the first and third movements probably being the outstanding ones, while Marcel Tabuteau, oboe player; W. Kincaid, flutist; Walter Guetter, bassoon, and Anton Horner did some notably artistic work, receiving enthusiastic applause at the close of the concert. M. M. C.

### Pupil of Mme. Foy Winning Success

Delphine Heimert is the name of a young coloratura soprano from Pittsburgh for whom a promising future has been predicted. She has appeared in light opera roles with success, for in addition to possessing a lovely voice, she is very attractive of appearance. She not only is able to sing the florid type of coloratura selections but also numbers which are more exacting in their demands upon her interpretative powers, for her voice is colorful and warm. Miss Heimert is an artist-pupil of Leonora Gordon Foy.



"An artist of a calibre that means enrichment of our musical life, and it is to be hoped he will be heard often."

—Olga Samaroff in N. Y. Post.

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## CHICAGO

## BAUER-CASALS JOINT RECITALS

CHICAGO—Harold Bauer and Pablo Casals joined forces in recital at the Studebaker Theater on February 6. The offerings being characterized by clarity, elegance, depth of feeling and exquisite style. Together they played the Cesar Franck A major sonata and the Saint-Saens sonata in C minor, in which was evidenced the artistic triumph of genius. Never before did Harold Bauer more artistically display the technical resources that has set him apart as one of the finest pianists of the age as in the Schumann Two Romances and Nocturne and the Chopin Barcarolle. A large and discriminating audience paid reverence to the artists throughout the afternoon.

## RACHMANINOFF AT ORCHESTRA HALL

A packed audience showed its keen appreciation for Rachmaninoff's masterly interpretation of a program made up to satisfy all tastes, at Orchestra Hall, February 6. In better physical condition than usual, Rachmaninoff was noticed smiling for the first time here when his listeners' applause compelled him to add many encores at the end of the program. Rachmaninoff for once was generous and played more than one group after his printed program had come to an end.

## CHALIAPIN AND COMPANY

As often written, a critic expresses only his personal opinion. Thus, what seems beautiful to one may appear ugly to another. In art especially, two people do not often agree, yet it seems that any one who has absolute pitch could not have refrained from noticing that several of the singers, members of the cast of The Barber of Seville as given at the Auditorium Theater on Sunday afternoon by Chaliapin and Company, deviated too often from true pitch to permit the matter to pass unnoticed. The company was to sing a few days later in New York and it may be that in Manhattan the company sang and acted better than in Chicago. Thus, our verdict may not be endorsed by our erudite critics in New York. Our voice, too, seems to be discordant with that of the daily critics here, as with the lone exception of Herman Devries, the reviewers unanimously pronounced the performance a huge success. The public, too, had a rollicking afternoon and as, after all, the public pays for what it wants, one should not take exception to the low comedy that transformed the opera stage of the Auditorium for the time being into that of a

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burlesque house. Rossini, also with his sense of humor, would have laughed at the manner in which his music was maltreated, and likewise Beaumarchais might have thought that his subtle comedy had been made over into a Lew Fields extravaganza.

## GRACE LESLIE SINGS

Singing at the Playhouse, also on February 6, Grace Leslie proved that beautiful singing means more than merely projecting a well trained voice over the footlights. Hers is vocal style that is finished, refined, dignified and elegant. Her choice of program, too, showed the artist of exquisite taste, and in the rendition of it she afforded her listeners much unalloyed joy through the sheer beauty of her voice and song. We heard Miss Leslie sing sixteenth and seventeenth century numbers, Sweet Lilies of the Valley by Hook, Mozart's Ave Verum, and the Che Faro from Gluck's Orfeo. Her listeners assured her from the start that she had won their hearts, and their applause throughout was spontaneous and warm.

## SYMPHONY'S TUESDAY SERIES

The Tuesday afternoon series of symphony concerts goes merrily on its way, every concert being listened to by large audiences. The program for February 8 comprised Beethoven and Wagner selections exclusively. There was the third Lenore Overture, and the Eroica Symphony of the first named composer, and the preludes to the third and first acts of Lohengrin, Dreams and the prelude to Die Meistersinger of the latter. Each received a virtuoso performance at the hands of Conductor Stock and his musicians, who distinguished themselves at this fine concert.

## LEON BENDITZKY AND SCHNEE IN JOINT RECITAL

Fortunate indeed is the recitalist who is able to secure the assistance of Leon Benditzky as accompanist, and likewise a pianist with whom he joins forces for a two-piano recital. Such was the good fortune of Vitaly Schnee, with whom Benditzky gave a two-piano recital at Kimball Hall on February 8. While Benditzky is the more artistic of the two, there was no endeavor to overshadow his colleague. Thus, both gave a fine performance of the Clementi Sonata in B flat major, variations on a Beethoven Theme by Ore and a group by Aubert and Palmgren, and thereby greatly pleased the large and enthusiastic audience. There were numbers by Beecher and Infantes also, but these were not heard.

## MARIANNE KNEISEL STRING QUARTET

Kimball Hall was packed on February 9, when the Marianne Kneisel String Quartet gave a chamber music concert offering a program well suited to bring out the many virtues of the four members that comprise the organization. "Like father, like daughter," might have been a good heading for this article, as Marianne Kneisel, daughter of the late Franz Kneisel, seems to have the same fine qualities as a chamber music interpreter as her late progenitor. The members of the quartet are Marianne Kneisel, first violin; Lillian Fuchs, viola; Elizabeth Worth, second violin, and Phyllis Krauter, cello. All disclosed their ability as ensemble players in Haydn's quartet in D major, the only number heard by this reviewer. The program included Gliere's Tema con Variazione; Scherzo, molta vivace from Quartet in A minor, op. 60, by Robert Kahn, and Dvorak's "American" Quartet in F major. The Haydn quartet was superbly rendered; they played with grace, musical intelligence, splendid attack and impeccable technique and intonation. Among chamber music organizations the Marianne Kneisel String Quartet has risen to a place among the best, and its coming to Chicago may be looked upon now as an annual event.

## AMERICAN CONSERVATORY MID-WINTER CONCERT

Happy are the students of today who can come to Chicago to study at such institutions as those to be found in the Windy City, among which may be counted the American Conservatory, which does a great deal for the benefit of its students. Years ago it would have seemed impossible for a school in Chicago to secure a full orchestra com-

posed of members of the Chicago Symphony Orchestra and directed by Adolf Weidig to supply accompaniments for students, yet this was the case at the annual mid-winter concert given at Orchestra Hall on February 9 by the American Conservatory.

The program was rendered by students of the school who were accorded the privilege of appearing at this concert after competing before a board consisting of prominent musicians in Chicago in no way connected with the American Conservatory. That board did its work well, as each one of the students may be classified as talented. It is bad policy to review the work of a student for the reason that adverse criticism will hurt the feelings of a young student while enthusiastic praise might be just as detrimental in the future; therefore, all those who participated in this memorable program are here given votes of praise. Each one has been well taught and did his or her bit beautifully. The reaction of the large audience was enthusiastic from beginning to end. The American Conservatory has not only a large attendance, but, what is more to the point, a great majority of the students that belong to that institution are talented; thus the standard of scholarship is unusually high and manifested itself above par in the program rendered by the following students: Ethel Dahlstrom, Pieme's organ symphony No. 1, Ruth Walker, Moszkowski's concerto for piano, Angelo Ciavarella (Rossini's aria Large al factotum), James Van Der Sall (concerto for violin by D'Ambrosio), Gordon Sutherland (Cesar Franck's Symphonic Variations), Merrie Boyd Mitchell (Chapientier's Depuis le Jour from Louise), Grace Hansen (second and third movements of Mendelssohn's concerto for violin), Marion Setaro (Massenet's aria Il est doux from Herodiade) and Harold Reeve (Saint-Saens concerto in G minor for piano).

## HOWARD WELLS' PUPIL WINS

Florence Kirsch, the eleven-year-old pupil of Howard Wells, was claimed the winner in the final children's contest held at Lyon & Healy Hall February 6. Little Florence Kirsch's winning means her appearance as soloist with the Chicago Symphony Orchestra at the Children's Concert in April.

## POUL BAI'S RECITAL

Poul Bai, baritone, and popular voice teacher of the Bush Conservatory, will give his annual recital at Kimball Hall on March 2. The singer will have the able assistance of Edgar Nelson at the piano.

## AMERICAN CONSERVATORY NOTES

Oscar Saenger of New York City, internationally renowned voice teacher, has been engaged to conduct a master class at the Conservatory during the summer term of 1927. Mr. Saenger will award two free scholarships for exceptional voices (one male and one female) each scholarship to include two private lessons weekly with Mr. Saenger. To further the cause of American opera in English, he will also offer a scholarship in his opera class to be given to five different voices, soprano, contralto, tenor, baritone and bass.

Gamma chapter of the Phi Beta fraternity presented programs before the Ideal Women's Club at the Blackstone Hotel on January 20 and at the Hamilton Park Field House on January 23. The honorary award in the scholarship contest in composition offered by this fraternity was won by Phyllis Fergus and the one-hundred dollar award was given to Martha Beck. The winners are students of Adolf Weidig of the Conservatory faculty.

The series of radio concerts given each Sunday by the American Conservatory from the WGN radio station, had as the soloist for February 13, Silvio Scionti, concert-pianist and instructor.

## BUSY ARTHUR BURTON PUPILS

Dora Lyon, soprano, and Richard Norens, baritone, artist-pupils of Arthur Burton, gave recital, February 6 at Armour Square for the Civic Music Association.

## BUSY CONSERVATORY NOTES

Artist-students of the voice, piano and violin departments of Bush Conservatory were heard in recital, February 9. Elsa Anderson, pianist, student of Elsie Alexander, played for the Altheim Club at the Webster Hotel on February 1. George Johnson, baritone, sang at a banquet given last week for the young people of the People's Church; Mr. Johnson is a student of Emerson Abernethy. Nellie Gilmore, soprano, student of Emerson Abernethy, gave a group of songs at the Y. M. C. A. Josephine Huston, Florence Ruden, and Bernice Trimball, all endowed with voices of delightful soprano quality, and excellently trained at Bush Conservatory, have been filling professional engagements with marked success. The Aurora Musical Club had the pleasure of hearing Bernice Trimball at one of its meetings late in January. Miss Ruden made her second appearance for the Woman's Allied Drug Club at its last convention held at the Morrison Hotel, Chicago. Josephine Huston filled an engagement recently for the Altheim Club at the Webster Hotel, Chicago.

## COLUMBIA SCHOOL PROFESSIONAL ARTISTS CONCERT

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members of its faculty—Helen B. Lawrence, pianist; Arthur Kraft, tenor, and Aldo Del Missier, violinist. That part of the program heard by this reviewer included Arthur Kraft's solo, Beethoven's Adelaide, and the orchestral numbers, Brahms' Hungarian Dances arranged by Dvorak and the Dvorak Slavonic Dances. Under the able direction of Conductor Ludwig Becker, the Columbia Orchestra is constantly developing and today its readings are highly commendable and often suggest the professional rather than the student orchestra. Arthur Kraft is too well known a figure in the musical world and especially in Chicago, his former home, to necessitate reviewing his performance except to say that his singing was of the high artistic order as is usual when Arthur Kraft sings. Altogether, a fine program, which was another feather in the Columbia School's cap of progress.

## DENISHAWN DANCERS

So great was the success of the program given by Ruth St. Denis, Ted Shawn and the Denishawn dancers at Orchestra Hall on February 1, that a return engagement was immediately arranged in two extra performances on Saturday afternoon and evening, February 5. The house was sold out on each occasion. The delightful programs were heartily applauded by the large audiences and added many new admirers to the host these prominent dancers count in the Windy City.

## CATHRYNE BLY UTESCH DATES

From January 19 to 27, Cathryne Bly Utesch, Chicago soprano, was kept busy filling the following engagements: 19, Englewood Temple K. P. Installation; 22, Robert Burns Concert, Metropolitan Masonic Temple; 24, concert, Engle-

wood Odd Fellows; 25, Radio station WHT; 26, concert with Chicago Concert Company, Indianapolis (Ill.); 27, radio station WEBH, Chicago Concert Company and Opera Club with the Chicago Concert Company.

## GIESEKING SCORES AS ORCHESTRA SOLOIST

Duplicating his triumph in recital earlier in the week, Walter Gieseking returned on February 4 and 5 as soloist with the Chicago Symphony Orchestra. Playing the Schumann A major concerto and the modern Emerson Whitehorn Poem for Piano and Orchestra, in a most striking, convincing and virile manner, Gieseking fairly thrilled the patrons to such a high pitch of enthusiasm that pandemonium reigned supreme and the no encore rule had to be broken before the listeners would leave the hall.

The orchestra introduced as novelties in the Kaminski Concerto Grosso and in the revived Reger Romantic Suite, and what with the Whitehorn Poem above mentioned, there seemed too much novelty to digest at one hearing. Nevertheless, the difficulties in each—and there are plenty—were no hindrance for the orchestra and they were played with skill and finish.

## WOMAN'S SYMPHONY PROGRAM

For its February 15 concert at the Goodman Theater, the Woman's Symphony Orchestra of Chicago had as soloist, Rosalind Kaplan, pianist. The orchestra played the Franck Symphony in D minor, the Meistersinger Overture with the Roue d'Omphale of Saint-Saens and the Scenes Pittoresques for the lighter numbers. The large audiences which have listened to the concerts of the Woman's Symphony give evidence of the increasing popularity of this unique Chicago organization.

JEANNETTE COX

## THE JOHN CHURCH COMPANY REALIZES IMPORTANCE OF NEW DEVELOPMENTS IN THIS AGE OF PROGRESS

So Arranges Its Interests as to Make Possible a Wider Recognition of the American Composers Represented in Its Catalogue—W. L. Coghill Establishes His Office in Steinway Hall

Having completed the consolidation of the New York and Cincinnati sales departments of the John Church Company, W. L. Coghill, general manager of the publication department, has established his New York offices in Steinway Hall. Mr. Coghill is most enthusiastic over the consummation of his plan for the centralizing of the distribution of The John Church Company's publications. Asked as to the future policy of the old established house, Mr. Coghill said:

"A few years ago practically the only way a music publisher could market his catalogue was to sell printed copies and from such sales was derived the sole income of the publisher and the composer. To create sales the methods available were very limited and more often unproductive of satisfactory results than otherwise. By consolidating the sales department, which has become of only secondary importance in this age of progress and development, we are more potentially enabled to concentrate on the newer advantages and opportunities that are the product of the era.

"The wonderful recent developments in the talking machine, the reproducing piano, radio, the Vitaphone, the featuring of musical programs of a high order in motion picture houses—all make possible the carrying to millions of our people the best musical thoughts of our writers. Music is an art to be enjoyed through emotional appeal which can only be had when heard. It is our purpose to utilize these new agencies to the fullest extent possible and to coordinate more effectively our plans for the use of those methods and agencies which in the past have been invaluable but not productive of maximum results.

"Valuable reviews in the press should not be permitted to reach only the readers of that one periodical. Testimonials of our leading musical educators and artists affecting the world of our American writers should be called more intimately to the attention of those who should be interested. A more intelligent relationship should exist between the publisher and the teacher, and the present unsatisfactory and unprofitable method of 'guessing' at what is serviceable to them should be eliminated. Once you establish a real understanding of a teacher's needs, you will receive maximum cooperation, and not until then.

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most effective powers may tend in that direction. The John Church Company's New York offices will now be devoted exclusively to exploitation, development, and to taking every advantage possible of the opportunities presented for a wider recognition, both here and abroad, of the compositions by American writers as represented in its catalogue."

## Important European Tour for Lucchese

Josephine Lucchese, "American Nightingale," plans to sail on March 1 on the S. S. Conte Rosso to fulfil important

grand opera engagements in Germany, Holland and Austria-Hungary, a tour which will keep her busy from the last week in March to the middle of June. This talented young coloratura soprano also has had offers to appear in Italy, Spain and Egypt for the fall and winter of 1927-28, engagements which she undoubtedly will accept.

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## NEW YORK CONCERT ANNOUNCEMENTS

February 17—Symphony Society of New York, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall; Beatrice Pinkham, piano, evening, Town Hall; Senorita Luisa Espinel, song, afternoon, Edyth Totten Theater.

February 18—Philharmonic Orchestra, afternoon, Carnegie Hall; Symphony Society of New York, evening, Carnegie Hall; Biltmore Friday Morning Musicals; New York Trio, evening, Washington Irving High School; Creighton Allen, piano, evening, Aeolian Hall; Abby Putnam Morrison and Alberto Salvi, evening, Plaza.

February 19—Rachmaninoff, piano, afternoon, Carnegie Hall; Oratorio Society of New York, evening, Carnegie Hall; Philharmonic Children's Concert, morning and afternoon, Aeolian Hall; Temple Emanuel Choir, evening, Town Hall.

February 20—Philharmonic Orchestra, afternoon, Carnegie Hall; Germaine Schmitzer, piano, afternoon, Aeolian Hall; Ernesto Bertumen, piano, evening, Aeolian Hall; The Holland Vocal Trio, afternoon, Town Hall; Symphony Society of New York, afternoon, Mecca Auditorium; Charlotte Lund, opera recital, evening, Princess Theater; Jeanne Alfred, song, evening, Greenwich Village Theater.

February 21—American Orchestral Society, afternoon, Aeolian Hall; Emanuel Zetlin, violin, evening, Aeolian Hall; Margery Maxwell, song, evening, Town Hall; Katherine Bacon, piano, evening, Steinway Hall; Mme. Reiner's Pupils' recital, afternoon, Steinway Hall.

February 22—Cincinnati Orchestra, evening, Carnegie Hall; Vera Ward, piano, afternoon, Aeolian Hall; Musical Art Quartet, evening, Aeolian Hall; Beethoven Symphony Orchestra, evening, Metropolitan Opera House.

February 23—Institute of Musical Art, evening, Aeolian Hall; Francis Macmillen, violin, evening, Carnegie Hall.



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February 24—Eric Morgan, evening, Aeolian Hall; Symphony Society of New York, afternoon, Carnegie Hall; Philharmonic Orchestra, evening, Carnegie Hall.

February 25—Elshuco Trio, evening, Aeolian Hall; Philharmonic Orchestra, afternoon, Carnegie Hall; Alfredo San Malo, violin, evening, Carnegie Hall.

February 26—Irene Scharrer, piano, afternoon, Aeolian Hall; Symphony Society for Young People, afternoon, Carnegie Hall; Margaret Matzenauer, contralto, Mischa Mischakoff, violin, evening, Carnegie Hall; Jerome Swinford, song, evening, Aeolian Hall.

February 27—Philip Morrell, violin, afternoon, Aeolian Hall; Dorsey Whittington, piano, evening, Aeolian Hall; Lea Luboschutz, violin, afternoon, Carnegie Hall; Symphony Society of New York, afternoon, Mecca Auditorium; Beniamino Gigli, song, afternoon, Century Theatre.

February 28—Katherine Bacon, piano, evening, Steinway Hall; Catherine Wade-Smith, violin, evening, Town Hall; Isidor Gorn, piano, evening, Aeolian Hall.

March 1—Paul Roes, piano, afternoon, Aeolian Hall; Flonzaley Quartet, evening, Aeolian Hall.

## Henry Hadley Engaged to Conduct in Buenos Aires

Dr. Henry Hadley, eminent American composer-conductor, who for six years has been associated as conductor with the New York Philharmonic Society, has just been engaged to conduct a season of orchestral concerts in Buenos Aires, Argentine. These will take place during June and July, the winter season. This announcement is significant because Dr. Hadley will be the first and, so far, the only American composer and conductor to have been invited to participate in the brilliant musical season of that city.

Dr. Hadley will present programs consisting of classics, moderns and many of his own symphonic works, which have been heard in the principal musical centers of the world. He has conducted the New York Philharmonic Orchestra in New York and on a coast to coast tour more than a hundred times, also appearing as guest conductor with the Boston, Philadelphia, Cincinnati, Chicago, San Francisco and Seattle symphony orchestras. He has also conducted his own symphonic works in Germany, France, Russia, Italy and England.

Dr. Hadley's most recent work, *Mirtil in Arcadia*, text by Louise Ayres Garnett, recently won the Sesquicentennial Prize and will shortly be published by C. C. Birchard. He is under contract with the Vitaphone Company of New York, having prepared three scores for that concern which are musical accompaniments for Warner feature films at three New York theaters at the present time. His latest original score for the Vitaphone, for *When A Man Loves*, based on Manon, which is now drawing capacity houses to the Selwyn Theater, has met with immense success.

Dr. Hadley has four operas to his credit. For two seasons his *Cleopatra's Night* was given at the Metropolitan Opera House, his *Azora* by the Chicago Civic Opera, Bianca by the Society of American Singers with Maggie Teyte in the title role, and *Safé*, a Persian opera, given in Mainz, Germany, under Dr. Hadley's direction.

His four symphonies—*Youth and Life*, *Four Seasons*, *Symphony in B Minor*, and *North, East, South and West*—he has conducted both here and abroad. In 1924, Dr. Hadley conducted his *Resurgam*, work for chorus, solos and orchestra, in London, when it was presented by the London Choral Society. He also conducted this work at the Worcester Music Festival. His compositions for voice number one hundred and fifty and appear on the programs of the most prominent concert artists now before the public.

Dr. Hadley recently received an ovation when he was invited to conduct the Cincinnati Orchestra, being highly praised by the critics of that city. With such a record as this distinguished musician has, it is certainly gratifying that he has been chosen as the first American to conduct in Buenos Aires.

## Harold Bauer Impresses Iowa City

IOWA CITY, IA.—A peaceful evening of piano melody, pleasant little runs in high scales, light, fantastic trills of the old Spanish religious dances, a recital which gently drew the audience to the man on the stage, drew them with urgency—that was Harold Bauer as he played his second concert before a capacity audience at the University of Iowa Auditorium on February 7. Mr. Bauer's playing was peculiar to Mr. Bauer himself. If ever a man's evident personality was projected into his music on the university concert series, Bauer was that man. His whole genial individualism was expressed in every note he struck. He did not stir his audience to spasmodic, violent applause, but accomplished a deeper end. At the close they gave him a ringing hand that came from the heart, an applause which responds to poetry, not that which responds to a feat of strength. For Mr. Bauer's recital was poetic from beginning to end. It was full of rhythm and sweet melodies which struck the Iowa City listeners and swung them into peaceful reverie. Variations in A minor by Edward Royce, thrilled the audience. Enthusiasm greeted the close of Schumann's Forest Scenes and Cesar Franck's Pastoral as Mr. Bauer played them. His Pastoral was taken from the organ by Franck and transcribed by the artist himself. Haydn's Fantasia in C major was one of the most popular numbers, receiving almost as much after-concert comment as the selections from Schumann. Included on the program were also Ravel's Ondine, written for and dedicated to Mr. Bauer, Bach's Suite in A minor, Mozart's Sonata in A minor, and Polonaise Fantasia by Chopin.

G. M. D.

## Musicales at the Mark Markoff Studio

On January 27 Mr. Markoff gave his first pupils' musicale. Of the ten taking part, it was quite evident that some were experienced singers, among these Mme. Boucher, who sang with the New York Symphony on February 9; Mr. Rigo, the well-liked baritone, and Mr. Zaieto, whose rich tenor voice has responded so wonderfully to Mr. Markoff's method for voice production. Among the other singers whose work showed the excellent technique and training were the Misses Abrud, Hersh, Ruckstael and Renard, the duet from *Il Trovatore*, played by the last two and which closed the musicale, being delightfully rendered. The program consisted largely of arias from opera, giving the pupils an

opportunity to show the wide range of their well-placed voices. These weekly musicales will be followed later in the season by a large pupils' recital. Among the guests were Mme. Bourskaya and Mme. Sabanieva from the Metropolitan Opera Company, and other people prominent in the musical world.

## I SEE THAT

Adelaide O'Connor Thomason writes interestingly of Lucca, the birthplace of Catalani and Puccini.

Otto H. Kahn announces that the new Metropolitan Opera House is now a certainty.

Gray-Lhevinn gave a program for the Women's Study Club of Barnersville, Ohio.

David Mannes conducts enjoyable concert at Greenwich, Conn.

Another Madge Daniell pupil selected for theatrical engagement.

American Institute of Applied Music piano recitals attract large audiences.

Horace Stevens, Australian baritone, will soon begin his first American tour.

Alfredo Casella has been engaged as permanent conductor of the Boston Symphony "Pops."

Honegger's *Judith* and De Falla's *Puppet* have their German premieres.

Liverpool hears a monster orchestra.

Plans of Westchester Choral Society are announced.

Valeria DeVries is married.

Monteux takes leave of Amsterdam but Mengelberg fails to arrive.

Forrest Lamont is reengaged for the Chicago Opera.

Paris hears a plethora of pianists.

Erminia Ligotti's own song, *Mi Fazzu Campagnolu*, was sung by her at her Town Hall (New York) recital, February 10.

Thomas Coppinger, tenor, made a successful debut at the Figue Choral concert, February 10.

National Opera Club's American Day brought many noted composers, singers and speakers together.

The Verdi Club Musicale had a special attraction in Count Leo Tolstoy, who gave a charming talk.

Two blind students—Samuel Diamond, pianist, pupil of Gustave L. Becker, and Gertrude Lyons, soprano, gave a joint recital in Guild Hall, February 12.

Lazar S. Samoiloff entertained many musical celebrities and friends at a Kazukas Party in his residence-studio, February 13.

Bermuda liked Laurie Merrill, the Gazette using such adjectives as "talented," "lovely," "delightful," etc.

Os-ke-non-ton follows Greeley's advice, and goes West.

Katherine Bacon will play the Pathetic and Waldstein sonatas, February 21.

Grace Marcella Liddane's song recital had many distinguished patrons.

Lynnwood Farnam gave another organ recital of Bach music at the Church of the Holy Communion.

Frederic Baer will sing in the Damrosch Saturday evening Meistersinger expositions.

Seventeen pupils of Tofi Trabilsee are singing in operas and concerts.

Pierre Montoux and Elliott Schneck are planning the performance of Schneck's *In A Withered Garden* in Paris.

Irene Peckham gave a piano recital at Great Barrington, Mass., and also appeared with Norman Jollif in a Studio Guild concert.

The Musicians' Club gave a Sunday Afternoon Tea to Percy Grainger.

Elsa Alsen, while enroute with the Chicago Opera Company, stopped in New York long enough to make additional phonograph records.

Marguerite Cobby scored a personal success with *Chaliapin*.

Eleanora Conona, American dramatic soprano, will sing leading parts during the Havana opera season in May.

## Herbert Gould's Western Tour

After singing the following engagements in the West, Herbert Gould, popular American basso cantante, recently turned to Chicago for several dates: December 28, Messiah, Dubuque, (Ia.); January 1, Messiah, Ogden (Utah); 10, recital Seattle (Wash.); 16, Messiah, Seattle (Wash.); 20, recital, Oakland (Cal.); recital, San Francisco.

Mr. Gould returned to the coast this month to sing with the Seattle Civic Opera Company, appearing as Mephistopheles in *Faust*, Tereador in *Carmen*, Ferrando in *Trovatore* and Plumkett in *Martha* (all in English), February 14 to 19. Following these engagements Mr. Gould will hold a master class in voice in Salt Lake City and Ogden (Utah), and will sing *Elijah* in Ogden. He will return to Chicago about the middle of March.

## Chalfant for Newark Festival

Lucille Chalfant, coloratura soprano, has been engaged for the Newark Music Festival on May 3.

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NEW YORK and CHICAGO



**BUFFALO, N. Y.**

BUFFALO, N. Y.—The second of the programs of the Detroit Symphony Orchestra was given in Elmwood Music Hall under the local management of the Buffalo Musical Foundation, Inc., Marian de Forest, manager. Under the able leadership of Ossip Gabrilowitsch, conducting without score, the orchestra gave a brilliant performance of its program and was enthusiastically applauded. Elizabeth Santagano, Russian soprano soloist, sang two operatic arias with dramatic interpretation. The afternoon performance when Victor Kolar conducted and Edith M. Rhetts was speaker, was attended by an audience of nearly 300 school children, an inspiring sight and one that augurs well for the future of musical Buffalo.

Marion Talley made her second Buffalo appearance in the beautiful auditorium of the Buffalo Conservatory under the auspices of the Philharmonic Concert Company, Zorah B. Berry, local manager. The large auditorium not only was packed to the doors but extra seats were placed in every available space and upon the stage. The audience applauded her vehemently, and many were the encores accorded. Emil Polak was the efficient accompanist at the piano for both soloists.

That sterling artist, Mme. Schumann-Heink, was brought to Buffalo for her farewell appearance in her golden jubilee tour and the occasion was memorable.

Sylvia Lent, young American violinist, and Louis Cornell, American pianist, gave a joint recital in Elmwood Music Hall under the auspices of the Buffalo Musical Foundation, Inc., Marian de Forest, manager. Miss Lent's playing served to deepen the very favorable impression made upon a previous appearance in Buffalo as soloist with the Detroit Symphony Orchestra. She was ably supported by her accompanist, Edward Harris. Mr. Cornell played two groups of piano solos and responded to the applause with extra numbers.

The second chamber music recital, under the auspices of the Buffalo Symphony Society, was played by the Rochester Little Symphony Orchestra under Eugene Goossens' direction, in the Hotel Statler ballroom. A large audience thoroughly enjoyed the novel program and heartily applauded orchestra, conductor and solo performers—Lucile Johnson Bigelow, harpist, and Emanuel Balaban, pianist.

Edward Rechlin, organist of Immanuel Lutheran Church, New York, was brought to Buffalo for a recital in Calvary Evangelical Lutheran Church, a recital unique not alone in musical but also in spiritual value. He made a profound impression, not alone in his playing of a program of Bach and contemporaries, but also in his scholarly and interesting improvisations. Rev. Paul Boester gave brief comments on the numbers played and Rev. Martin Walker introduced the speaker. Thanks are due the Rev. Walker and his committee for this artistic musical feast.

The Rubinstein Chorus of women's voices, with R. Leon Trick director, gave its first concert of this season in the Statler ballroom before a large and friendly audience. The marked progress in its ensemble work was clearly shown in the varied program, and future development is assured under Mr. Trick's efficient leadership. Alexander Block, violinist, was the soloist, contributing two groups artistically played, with Mr. Trick at the piano furnishing musicianly support. Encores were given after each group. Maurice Nicholson supplied excellent accompaniments for the chorus which was obliged to repeat its last selection.

Kathryn Meisle, Chicago Opera contralto, was the artist for the first of the Chromatic Club's artist series. She delighted the large and discriminating audience, deepening the favorable impression made in Buffalo several years ago and fulfilling the predictions of wide success made at that time. Her operatic arias, German lieder and songs in English called forth rapturous applause. Several repetitions and a number of encores were graciously accorded. An informal reception after the concert was tendered the singer by Amy Carey Fisher and Harriet Welsh Spire at the residence of Mrs. Spire, the officers and active members of the Chromatic Club being present.

Maurice Dumesnil and Chopin's own piano were brought here by the Chromatic Club for a recital in Hotel Statler ballroom, the concert given in the interest of the First Settlement Music School which the Chromatic Club sponsors. M. Dumesnil played a group of five Chopin compositions on the beautiful little instrument; the twelve Debussy Preludes and the Chopin Sonata in B Flat minor on a modern piano; his charming remarks, touching incidents in the life of Chopin and history of the piano, further enhancing the value and enjoyment of the evening.

The Christmas program of the Chromatic Club, given in the Lafayette ballroom, partook of the festive spirit of the season. Legends in pantomime, with Alice Fowler, reader; dancers from Helen Curtin's classes; chorus of girls' voices directed by R. Leon Trick; soloist, Margaret McNamara, contralto, with Hazel McNamara, accompanist; a trio comprising George Kogler, violin; Frank Kuhn, cello, and Beatrice Turner, pianist, all participated in the enjoyable program.

Emilie Yoder Davis, pianist; Louise E. Sleep, soprano, and Florence Westcott, violinist, furnished the program for the last Chromatic Club meeting in Lafayette ballroom. Mrs. Davis' musicianly playing of her varied programmed numbers afforded much pleasure and genuine admiration, her excellent schooling being very evident. Mrs. Sleep's refined style and sweet lyric soprano voice was heard in songs in German and English. Mrs. Westcott pleased in her group of violin solos, and all three musicians were warmly recalled and obliged to give encores. Ethyl McMullen for the soprano and Eva Rautenberg for the violinist furnished artistic accompaniments.

At the service of the opening and the blessing of the new St. John's Episcopal Church by the Rt. Rev. Charles Brent, assisted by the Rev. Walter Russell Lord, the new Estey organ, played by Robert Hufstader, organist and choirmaster, was heard for the first time. Special anthems, sung by the vested choir, were Brahms' How Lovely Is Thy Dwelling Place and Parker's The Lord Is My Light.

The first evening service of the Bishop's Crusade, held in St. Paul's Episcopal Cathedral, was enhanced by the singing of the choir under the direction of De Witt C. Garretson, organist and choirmaster. Mr. and Mrs. Herbert Jones, soloists. Following the church service a public luncheon in honor of Bishop Brent was held in the Statler Hotel. L. H. M.

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## VIENNA

(Continued from page 6)

tures which often give the best results in music. The young lady's name—remember it!—is Hildegarde Ranczak: a native of Czechoslovakia, raised in America (where the "smoky city" has not in the least impaired her sturdy vocal cords) and "finished" at Vienna. Here is a young soprano with a striking voice, thrilling when it soars to the C regions and full and resonant in the middle and lower register. An actress of the "racy" type, and a striking, full-blooded stage temperament coupled with a handsome appearance. Her Leonora in La forza del Destino is something to be remembered, and well may one believe those who praise her Carmen or Salome for which she is just the type. At present Hildegarde Ranczak is the "diva" of the Stuttgart Opera, but unless all signs fail she will not be there much longer. The Vienna Opera is already reaching out for the rare singing bird, and New York will, in my opinion, want her before long.

## THE METAMORPHOSIS OF A POET

At Stuttgart I heard, among other works, La forza del Destino, the Verdi opera to which Germany has just begun to wake up. The music is surely among Verdi's greatest—but what has Werfel, our Viennese friend, done to the book! Parts of his translation are of lofty poetic beauty, but others barely singable. Most incompatible with the real Verdi and his conception of opera are some of the intellectual elements which Werfel has haphazardly interpolated in the text. A whole scene is brimful of anti-war manifestations and pacifistic manifestos.

'Twas not always thus with Werfel! I knew him well as one of the ardent war lyricists of Austria in the days between 1914 and 1918, and, somewhat later, when he exchanged his Imperial Austrian uniform for the more becoming cap of the Red Guard, and thundered belligerent speeches for the mild Bolshevistic taint from the monuments of the Austrian capitol. Now that communism has lost its vogue, Werfel has reconciled himself to the once beloved and later violently derided Hapsburg dynasty to the extent of giving a mild apotheosis to monarchism in his play, Juarez and Maximilian. The present, evidently penultimate, stage in his astonishingly versatile evolution has set him on the track of Verdi and invested him with the role of a Verdi-revivalist. What next?

## SINGING THE PRAISES OF STUTTGART

I have previously sung the praises of the Stuttgart Opera. Not that the orchestra or the scenic apparatus compares, say, with the Vienna house; not that they have the voices and personalities there to give Verdi as he should be given, musically. I am certain that the stout Wagner tenor who did Alvaro in La Forza is inferior, vocally, to many provincial Italian singers, and that the basso of the evening did not have the repose and warmth required for the role of the Guardian.

But they have a way of making up for what they lack by something that the Italians do not even fathom. Nowhere in Italy, not even at La Scala, will one find a performance of La forza so rounded in every detail, so spiritual, so perfect in atmosphere. Each one down to the last character, seemed a priest of his art frantically devoted to his lofty mission. To watch the lights going and coming, increasing and diminishing in accordance with the unwritten laws of the score, to feel the religious atmosphere, the breathless tension of the Inauguration scene, to be enthralled by the vigor and briskness of the soldiers' scenes was a pleasure unalloyed. I have seen nothing of the sort anywhere, nor seen a chorus to equal the one at Stuttgart for acting and intensity.

The three men who achieved such tremendous educational work at Stuttgart are Albert Keh, the Intendant, Carl Leonhardt, the general musical director, and Otto Erhardt, the stage manager. There is an excellent conductor there for Italian operas who has the requisite brio—a rare thing in German houses—Ferdinand Drost. And a quite young conductor named Paul Schmitz who will make his way.

## TALES OF HOFFMANN A LA HOFFMANN

I admit that I am hardened to orchestral feats through habit. The Vienna Staatsoper cannot be surpassed or even rivalled by any German theater for volume and sound. But, coming from Vienna, I am all the more receptive to such subtle stage direction. I saw a performance of Offenbach's The Tales of Hoffmann, at Stuttgart, in which—for the first time in my experience—all of the bizarre and fantastic elements associated with this Kapellmeister Kreiser figure were actually caught. The Doll's act, above all, was gripping in its gruesome fantasy, and the last moment of the act, when the doll comes to life for one minute, to dance in weird contortions, drove the cold chill down one's back. Strangest of all, a man like Erhardt is perfect not only in his handling of the spectacular scenes or in his visualization of weird and fantastic situations, but he also has the master hand to shape

an idyllic, naive fairy-tale, like Pfitzner's Christelflein, in the quaintest, homeliest, most touching manner. From this opera, too, a young singer lingers in my memory, namely, Hedwig Jungkurth, who was touchingly poetic in the title role.

## THE LESSON

The lessons of such a trip? They are manifold. Firstly, a "revival" of romantic German opera comique is—perhaps—under way, and Klenau, unburdened by problems which bother his more sophisticated brethren, has perhaps taken a decisive step in this direction. And secondly that, whatever one may say, the Vienna Opera is still unsurpassed in Europe; but it needs what a far smaller city like Stuttgart has—a great stage director who could mould so much latent talent into one great unit.

PAUL BECHERT.

## Liverpool Hears a Monster Orchestra

LIVERPOOL.—A monster concert given by an orchestra numbering 180 players, under the direction of Adrian Boult and the auspices of the Benevolent Fund of the Musicians' Union, was easily the most striking event of the past month. The strings alone numbered nearly one hundred and there were in addition ten flutes, eight clarinets, seven bassoons, eight horns, eight trumpets, six trombones and a mighty array of percussion.

The effect of this ponderous mass of instrumental sound was heard to full advantage during the Meistersinger overture, Dvorak's New World symphony, and the Kaiser-marsch. The strings were exercised in Bach's third Brandenburg concerto and the Pizzicato from Delibes' Sylvia,



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though the inclusion of the last named was somewhat analogous to breaking a fly on the wheel.

Frank Mullings sang Lohengrin's Farewell and Handel's Waft her Angels, also Rutland Boughton's Fairy Song. The attendance, though large, was not by any means as numerous as the occasion warranted.

Mr. Boult was also in evidence at the sixth subscription of the Philharmonic Society when he introduced, after an interval of six years, Vaughan Williams' Sea Symphony, its long drawn out sweetness (occupying nearly eighty minutes) was productive of mixed feelings. In violent contrast to the British work came Richard Strauss' Death and Transfiguration followed by songs sung by Dorothy Silk, soprano, and Roy Henderson, the new young English baritone.

At the next concert we had another visit from Georg Schœnvoigt, the Finnish conductor, and Leff Poulsenoff played the solo of Glazounov's Piano Concerto, in A. Tchaikowsky's sixth symphony was the piece the resistance and was played with grand effect.

W. B. B.

## WASHINGTON, D. C.

WASHINGTON, D. C.—Under the customary brilliant patronage of local diplomatic and social leaders, the Washington National Opera Company presented Delibes' Lakme at the Washington Auditorium, January 24. The cast assembled proved the equal of any heretofore gotten together for any of the local company's offerings. It was professionally adequate and at the same time permitted a number of local vocalists to appear in the lesser roles. By a long measure of judgment, Luella Melius, who sang the title role, achieved the greatest triumph and provided the best singing of the

evening. There was applause at the close of practically everything she offered. When she had completed the Bell Song the ovation tendered her was one of the largest given an artist here in an operatic role in a good many years. The applause lasted for fully ten minutes and at the finish a portion of the air was repeated by the soprano, again causing another demonstration of approval. Ivan Ivantsoff, who accepted the part of Nilakantba, again showed estimable qualities both as an actor and as a singer. He likewise received a large measure of applause. Ralph Errolle, recently recovered from an illness, did a very good piece of work as Gerald. Eugenie Fonariova was heard in the part of Mallika and though not equalling the success she achieved as Pauline in Pique Dame, nevertheless was given favorable comment by the audience. The small part assigned to Ivan Steschenko as Frederic was suitable in every way. A special word of commendation should be given to Doris Morrow, Dorothy Tyler and Charlotte Harriman, young singers of this city, who were cast as Ellen, Rose and Mrs. Bentson. Wilfred Smith, George Beuchler and Adolph Turner completed the cast. A refreshingly novel ballet was introduced and directed by Paul Tchernikoff, assisted by Elizabeth Gardner and the pupils of the Tchernikoff School of Ballet. Alberto Bimboni, making his first appearance as the head of the orchestra for the Washington Company, proved a decided asset. With but few rehearsals he succeeded in presenting a unit of good balance and smooth delivery. A special word of praise is due to Edward Lebegott, who took charge of the chorus. He secured a larger volume and freer effects from those under him than almost any of his predecessors had been able to accomplish in the past.

F. B. G.

## Westchester Choral Society's Plans

Choral history in Westchester County is in the making, and it promises to be more than a mere musical record. With the first knowledge that the Westchester Choral Society had secured the services of the well known conductor, Albert Stoessel, each director of choral units allied with the Westchester Choral Society and every member of these units resolved that the choral work would be one of great musical significance and forthwith set out with zeal to make it such.

The efforts of the Westchester Choral Society, a department of the Westchester County Recreation Commission, are concentrated this year on the organization and strengthening of local units. Rehearsals of local groups have assumed a more educational aspect and the ranks have grown. Many local conductors have established special classes in sight reading, rhythm, voice training, etc. Since the formation of the Westchester County Choral Conductors' Association, contact between conductors and Mr. Stoessel has been very close. Meetings have been held and a plan of work defined. A program for the festival of 1928 has been recommended and a Competition Festival as a culmination of the educational program of 1927 has been decided upon. Competitions for groups and soloists, vocal and instrumental, will be held early in May.

## Parallels in Old and New Composers

Anton Rovinsky gave a piano recital at the Institute of Musical Art on January 25, which may be described as a "program of parallels and contrasts," and in which Mr. Rovinsky showed the close relation between the works of the old and new composers. The program was arranged to show the parallels particularly between works of Rameau and Debussy, Bach and Franck, Chopin and Casella, Beethoven and Satie, Liszt and Ravel, and Liszt and Scriabin. Program notes by Sigmund Spaeth pointed out the analysis of the parallels and differences in the earlier and later compositions.

Mr. Rovinsky's recital was the fourth in the Institute Alumni concert series being given at the Institute during the year.

## Myra Hess and D'Aranyi in Joint Recitals

Jelly d'Aranyi, violinist, will make her first American concert tour beginning next November, and while in this country she and Myra Hess will appear in joint programs. People who have heard this combination in recital—they have appeared frequently in London, Paris and other European capitals—speak highly of the enjoyment derived from the programs because of the fine art of the artists and because of the interesting programs presented. The two musicians draw record audiences wherever they play in Europe, and their joint appearances in this country undoubtedly will awaken equal interest. Their first New York recital is scheduled for December, 1927.



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## ACROSS THE COUNTRY

**Akron, Ohio.**—The New York Symphony Orchestra, under the magnetic baton of Walter Damrosch, thrilled an enthusiastic audience recently at the Armory. The orchestra played delightfully and had as an added attraction a local contralto as soloist, Ruth Stein Musson. She sang beautifully and displayed excellent tone quality, a well trained voice and a decided knowledge of how to use it, presenting the aria, My Heart at Thy Sweet Voice, from Samson and Delilah.

**Asheville, N. C.**—The Flonzaley Quartet regaled musical lovers here with one of the programs which has helped to make a name for the organization, a program which was a pleasing variety of classic and semi-modern compositions rendered in highly artistic style.

Warren Hackett Galbraith, church and concert organist, has arrived to assume his duties as organist and choirmaster at Trinity Episcopal Church.

A recent visitor, distinguished in American musical life, was Charlotte Lund, who, as the guest of Asheville friends, added much pleasure to the season here.

**Boston, Mass.** (See letter on another page.)

**Buffalo, N. Y.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Denver, Col.** (See letter on another page.)

**Detroit, Mich.** (See letter on another page.)

**Far Rockaway, N. Y.**—The second subscription concert of the Morris Nathan String Quartet was given at the Masonic Temple on January 23 and drew a large and enthusiastic audience. The concert was an extremely artistic one and deserved the many recalls that the excellence of the quartet demanded. The personnel of this organization includes Morris Nathan, first violin; Mrs. M. Nathan, second violin; Giovanni Imperato, viola, and Abrascha Basso, cello. Particularly fine was the rendition of Bach's Brandenburg Concerto for ten strings, in which the quartet had the assistance of six musicians from the Philharmonic and New York Symphony societies.

**Greeley, Colo.**—The Greeley Philharmonic Orchestra, under the efficient direction of J. D. Forest Cline, gave a delightful program recently at the Sterling Theater, with Mildred Kyffin, contralto, as the soloist.

**Philadelphia, Pa.** (See letter on another page.)

**Wichita, Kans.**—A unique and interesting program of contrasts was given at the Saturday Afternoon Musical Club. With a group of Wichita pianists and singers, art preludes, operatic arias, art songs and types of dance music for piano were presented to show versatility of treatment of various compositions.

William Erhardt Synder, head of the piano department of the Wichita College of Music, presented Beethoven, Schumann and Liszt compositions in a faculty recital in Philharmony Auditorium. Florian Lindberg, violinist, was the assisting artist.

Wichita music lovers are looking with eagerness for the appearance of the Chicago Civic Opera here at the Forum, March 17. I Pagliacci and Cavalleria Rusticana will be presented. C. M. Casey has taken over the local management.

Three players of the Wichita High School Orchestra have been selected for the National High School Orchestra and will play with that group at the National Convention of Music Supervisors in Dallas, Tex., February 26. The players are Beatrice Sanford, first violin; Frank Kessler, viola, and Wilbur Schowalter, string bass. Raymond Hunt is conductor of the Wichita High School Orchestra.

**Washington, D. C.** (See letter on another page.)

## Louisville Enthuses Over Bauer

**ST. LOUIS, Mo.**—On February 4, Harold Bauer and Pablo Casals appeared in a joint recital at Principia. It was an evening eagerly awaited, as it is not often that our audiences have the good fortune to hear such a recital. Their first number was a sonata in A major, op. 69, by Beethoven. The dignity and nobility of this performance impressed itself at once upon the audience. They played in perfect accord, giving the work the proportionate tonal balance and color so that in some instances it was scarcely perceptible just where one instrument took up a phrase completed by the other. The loud applause at the conclusion of the sonata voiced the enjoyment of the audience. The second number was Bauer's solo work. He played The Barcarolle and B flat minor scherzo of Chopin. It would be well nigh presumptuous to essay criticism on so great an artist. Suffice it to say that this was Bauer at his best. The emotional appeal and the underlying strain of melancholy with which everything of Chopin is threaded could not be delineated with greater interpretative intellect. Mr. Bauer was recalled many times and the enthusiasm was not stilled until he graciously granted an encore. The recital concluded with Grieg's A Minor Sonata, wherein the poignant beauty of Scandinavian themes was intoned with equal mastery of flawless technic and interpretation. The Post Dispatch said of Mr. Bauer the next day: "To say that Mr. Bauer revealed in the Barcarolle a technic that had no distinguishable flaw is to utter a commonplace. But, for this reviewer at any rate, his broad and singing cantilena seemed to have an added emotional stress—a final pulsation of eloquence—one that turned a stimulus into an intoxicant."

## Leopold at Monmouth College

Ralph Leopold's fame as interpreter of Wagner had preceded him at his concert date at Monmouth College, Monmouth, Ill., on January 21, and he was compelled in response to hearty applause and numerous requests to give several of his transcriptions in addition to his regular program and encores. One of the largest audiences of recent seasons heard Leopold. The Wagnerian numbers were Ride of the Valkyries, and Love Music and Brangaene's Warning from Tristan und Isolde. In each case Leopold made some explanatory remarks. All of the pieces were enthusiastically received by the audience. The program follows: Toccata and Fugue, Bach-Taussig; Nocturne in G major, Mazurka in A minor, Scherzo in C sharp minor, Chopin; Sonata, Op. 53, Schytte; Clair de Lune, Debussy; Humoresque, Rachmaninoff; By the Sea, Arensky; Music Box, Sauer; Waltz of the Flowers, Tchaikowsky-Grainger.

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## MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—The program given by the Persinger String Quartet, with the assistance of Henri Deering, pianist, at Scottish Rite Hall was one of the most charming musical events of the new year. It was chosen and presented with a keen appreciation for the highest of the art of music. The Beethoven quartet, F major, op. 59, No. 1, which opened the program, is a glorious work, and Messrs. Persinger, Ford, Firestone and Ferner interpreted it with a thorough understanding of its elevated spirit. The Persinger Quartet offered, as a complete contrast, five short pieces by Alfredo Casella which were both interesting and amusing. The playing of the third and last number, the Brahms quintet, F minor, op. 34, wherein Henri Deering participated, was of the very finest. Its interpretation was notable for beauty of musical thought and finish of detail. The efforts of these five sterling artists were rewarded with hearty applause.

Alfred Hertz, conductor of the San Francisco Symphony Orchestra, started the seventh pair of concerts in the Curran Theater with Tchaikowsky's Symphony Pathétique which has always been a favorite with San Franciscans. Mr. Hertz was in his most effervescent mood and under his baton the symphony became gorgeously alive. Possessing the ability to feel the content of each work he presents, Hertz drained from the Tchaikowsky score every drop of emotion and dark beauty with which it is suffused. The rise and climax at the end of the quick march movement had a gripping effect. The huge audience applauded Mr. Hertz so persistently that after bowing again and again he had to make the orchestra rise; then a tremendous ovation was accorded both conductor and players. The symphony, however, was not the only piece on the program that evoked enthusiasm for Reinhold Moritzovitch Gliere's The Sirens, a composition new to local concert-goers, followed and created a deep impression. Into this novelty Hertz injected individuality and his tonal pictures, with color tints and delicate nuances, were the work of an artist. As a worthy conclusion to this estimable program came Wagner's Prelude to Parsifal. The spirituality of Hertz' reading bespoke his long acquaintance with the score. In the place of the usual applause at the end of a concert, absolute silence prevailed throughout the house; instead of dozens of people making a wild dash for the first available exit the entire audience remained seated. That the audience had been profoundly stirred was quite apparent.

Giulio Minetti, director of the Minetti Orchestra, led his players, (advanced students and a few professional musicians) through a most exacting program including Schubert's Rosamunde overture, Mozart's symphony in E flat, op. 39, Corelli's Suite for Strings, and Rossini's overture to the Barber of Seville. This event attracted to Scottish Rite Hall a capacity audience that was exceedingly enthusiastic. The soloist was Anna Young, San Francisco soprano, who disclosed her gifts as vocalist and interpreter in Cyril Scott's Lullaby, Sinigaglia's Serenata and an arrangement of four old Italian folk songs, and Musetta's song from La Bohème. The selection of the folk songs, wherein Miss Young displayed her fresh, pure voice of considerable beauty and which she sang with intelligence and a sure command of style, were an exceptionally happy choice. Her singing of the Puccini aria appealed strongly to the audience that rewarded her with applause and flowers. Mr. Minetti's fine qualities as a musician and conductor are recognized in these sections. Seldom has his excellently trained band played with such precision, euphony and sensitive taste. Mr. Minetti read the Mozart score with authority, musical understanding and adherence to the Mozartean spirit.

San Francisco took Mikhail Mordkin to its heart when, after an absence of many years, he returned here with his troupe of Russian Ballet dancers and symphony orchestra for a week's engagement, beginning January 17. This terpsichorean feast, with which Selby C. Oppenheimer inaugurated the new year of music under his direction, attracted great audiences to the Columbia Theater. The main episode of the opening performance was Carnival. It served to introduce Mordkin as Pierrot. The reception which the large audience accorded the celebrated Russian dancer must have warmed his heart. Mordkin surrounded himself with a fine company including Hulda Butsova, Vera Nemtchinova and Pierre Vladimiroff. The orchestra played beautifully under the direction of Vladimir Bakalenikoff.

Frank W. Healy presented Feodor Chaliapin and his company in two performances of the Barber of Seville at the Exposition Auditorium. Naturally popular interest was centered in the Don Basilio of Chaliapin. Elvira de Hidalgo interpreted the role of Rosina, Joseph Bobrovitch the Count of Almaviva, Giorgio Durango, Figaro, and Giuseppe La Puma, Dr. Bartolo. Eugene Plotnikoff directed the orchestra of some twenty or twenty-five musicians.

Josephine Lucchese, pleasantly recalled here by music lovers through her previous operatic appearances, was welcomed as an old acquaintance when she gave a song recital at one of Alice Seckels' Matinee Musicales at the Fairmont Hotel. Miss Lucchese, petite of figure and with beauty of face, made a charming picture which, with her equally lovely voice, completely won her audience. She revealed a diction in foreign languages and in English that was pure and distinct, while her interpretations were distinguished by intelligence and versatility. Nothing finer has been heard here recently than Miss Lucchese's delivery of The Last Rose of Summer, the sentiment of which was the more pronounced because of the simplicity and sincerity of her expression. At the piano, Dorothy Borchers gave proof of her merits as a soloist and an accompanist.

Flossita Badger, young San Francisco mezzo-soprano, is a member of the company of the San Carlo Theater in Naples. Miss Badger is remembered because of her fine performance of Siebel in Faust during our past season of Opera.

## PORTLAND, ORE.

PORTLAND, ORE.—Elly Ney, pianist, appeared as soloist at the Beethoven centenary concert of the Portland Symphony Orchestra at the Public Auditorium, January 17, Willem van Hoogstraten conducting. Mme. Ney, who won a great ovation, played the Brahms Concerto for Piano and Orchestra, No. 2, in B flat major. The orchestra, which brought out a capacity crowd, was heard in Beethoven's Leonore Overture, No. 3, also in Beethoven's Eroica symphony. Mr. van Hoogstraten, who has a "no encore" rule, conducted with fine

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effect. Briefly, it was an evening of musical sunshine. The concert was broadcast.

Recently the orchestra played before another capacity audience. Here is the program: Beethoven's Egmont overture; Mozart's symphony in E flat; The Gargoyles of Notre Dame, by Dent Mowrey, local composer-pianist; and the Magic Fire Scene from the Valkyrie (Wagner). Much interest centered in Mr. Mowrey's excellent composition and he was called to the stage to bow his acknowledgments. Conductor van Hoogstraten met with a demonstrative reception.

At the orchestra's second Saturday morning concert for young people, Conductor van Hoogstraten featured the Carnival of the Animals (Saint-Saëns).

Cecilia Hansen, violinist, appearing in the Elwyn Artist Series, thrilled a large audience at the Public Auditorium. Two effective numbers were Goldmark's concerto in A minor and Saint-Saëns' sonata in D minor. Boris Zakharoff served as accompanist.

Lucien E. Becker, organist, who is giving a series of recitals at Reed College, was heard recently at the Public Auditorium.

## American Institute of Applied Music Piano Recitals

Two mid-winter recitals of piano music, January 28 and 29, at the American Institute of Applied Music, Kate S. Chittenden, dean, were interesting occasions, bringing forward pupils of Misses Chittenden, Wood, Nugent, and Mr. Sherman; they played works ranging from Bach to Beethoven and Debussy. The following were heard: Lucia Gaudern, Marjorie Bahouth, Adeline Uvanni, Elna Christensen, Elizabeth MacDonald, Theodolinda Castellini, Elinor Everitt, Lillian Rung, Margaret Gillyroy, Marjorie Zagni, Marion Lang Tiedemann, Mary Louise Hebbard, Mildred Harris, Lillian Friedman and Edna Oster.

## TORONTO, CANADA

TORONTO, ONT.-CAN.—A very interesting recital was given at the Toronto Conservatory of Music consisting of original compositions by the students. This is the first of its kind at the conservatory, but judging from its success it will become a regular feature of the annual conservatory program of events. Kathleen Irwin presented three songs sung delightfully by Margaret Cockshutt; Ruth Curry played her own Spanish Dance and did it admirably; Ernest Simpson sang three songs, a very expressive Lament by Norman Goroshin and To My First Love and Wind in a Frolic by Cornelia Heintzman; Robert McBroom played his own piano composition; Roy Angus presented two really fine songs, Ode to the Brave and A Red, Red Rose, sung by Edgar Smith. Scott Malcolm's piano concerto ended an altogether delightful evening, filled with much excitement for the youthful composers.

Jeanne Dusseau, soprano, and Reginald Stewart, pianist (a delightful combination), gave their first tea recital in Eaton's Georgian Room. The singing of Jeanne Dusseau always so pleasing was most delightful on this occasion, especially her singing of La Forge's Song of the Open. Reginald Stewart, pianist, of whom Canada is justly proud, played in his usual masterly style, displaying dazzling technic yet never letting it overshadow his artistic interpretations.

Broadus Farmer one of Toronto's well known violin teachers, and his brother, Ernest Farmer, a piano teacher, gave an interesting joint pupils' recital in Massey Hall. Seventeen pupils in all presented a remarkable program. Mrs. Broadus Farmer was a most efficient accompanist.

Edith Pengilly, Canadian pianist, gave a brilliant recital in Clarkson Community Hall before a capacity audience. Edith Pengilly is exceptionally talented, possessing a brilliant technic and high musical ideals.

Winnifred Hicks-Lyne, soprano and teacher of singing, gave a sacred vocal recital in St. Paul's, assisted by the choir.

Carl Goldner, pianist, pupil of Alexander Cherniavsky, offered a fine performance for the Gyo Club at the King Edward Hotel. Carl is but twelve years old and his masterly playing has created a stir in Toronto.

Ada Rose and Ethel Holland presented an interesting duo recital in the Conservatory Hall, assisted by Geoffrey Waddington, violinist. Ada Rose has developed into a splendid oratorio singer. Her singing of Purcell's Nymphs and Shepherds was done in splendid style. Mme. Holland has a pleasing contralto voice, and Geoffrey Waddington's delightful violin interludes rounded out a very enjoyable program.

Scott Malcolm gave another one of his splendid piano recitals. He is becoming popular locally, and rightly so, for his work always shows progress and development.

Dr. Ernest MacMillan, new director of the Toronto Conservatory of Music, has sailed for Europe. He has gone to study conservatory methods abroad. During his two months' sojourn he will visit England, France and Germany.

There has been much activity in the Carboni Studio this season. Pupils of Maestro Carboni, one of Toronto's popular vocal masters, have given a number of splendid concerts. The recital of Jeanne Hesson, soprano, at the Conservatory, was an outstanding success.

A successful piano recital was given by Edna M. Ash, pupil of Peter Kennedy, assisted by Elsie Carter Simpson, contralto, pupil of Gretta Robinson.

Mona Bates, pianist, has returned from an extended tour east as far as Victoria.

## La Forge-Berumen Studio Notes

Marion Ledos, soprano, will be heard in recital at the Woman's Club of Upper Montclair, N. J., February 24. Miss Ledos will include in her program numbers in German, French, Italian and English. Sleep Song by her teacher, Frank La Forge, will be included in the English group.

Ernesto Berumen, pianist, heard in concert at the Arts Club, Grace Church, New York City, on February 8, assisted by a group of artist pupils from the La Forge-Berumen Studios, including Edna Bachman, soprano; Elizabeth Andres, contralto; Richard Miller, basso; Alice Vaiden and Hilda Holper, accompanists.

George Vause, pianist, sailed on February 1, for Bermuda, where he will be heard as accompanist and assisting artist to Margaret Matzenauer.

## Harold Morris in Musicale Intime

A distinguished group gathered at the home of Harold Morris, pianist, on February 3, when he gave a musical soiree which included, besides the Sonata Appassionata of Beethoven, selections of Bach-Busoni, Gluck-Brahms, Rameau-Godowsky, Haydn, Schumann, Debussy, Gruenberg, Chopin, Schulz-Evler, and a few numbers of his own which were added as encores. Mr. Morris is a pianist of decided brilliancy, with a technical dexterity which is continually developing. The Schumann Toccata was given a reading of great merit. The assembled guests were loath to let the artist finish and showered on him the demonstration of their spontaneous appreciation.

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## GOTHAM GOSSIP

## STUDIO GUILD FEBRUARY RECITALS

The Studio Guild, Inc., Grace Pickett, president, is sponsoring a series of recitals during February in Guild Hall (Steinway Building) on Wednesday evenings (9 o'clock) and Sunday afternoons (4:30 o'clock) broadcast through station WOR. Norman Jollif, Irene Peckham and Carl Roeder appeared February 6. Foster Travis Miller, Francis Moore, Hanna Brooks, Constance Beardsley, Beatrice Pinkham and others are also scheduled to appear.

## MACRUM ARTIST PUPILS AT WANAMAKER AUDITORIUM

Four artist pupils of Edward K. Macrum shared the January 22 recital at Wanamaker Auditorium which was well filled to hear the following: Alexandria Straubell, soprano; Emily Huelle, mezzo-soprano; Otto Maschmeyer, tenor; and Lloyd Wesley Johnston, baritone, with Herbert Goode at the piano. They sang standard arias by Verdi, Saint-Saens and Puccini, and songs by modern composers, including John Prindle Scott, Pearl Curran, Dunn and La Forge. The excellence of their teaching was evident.

## ALICE LAWRENCE WARD STUDIO RECITAL

Pupils with unusual voices are those heard at the Alice Lawrence Ward semi-occasional recitals in the Metropolitan Opera House Studios. Such were those of January 29, Mrs. Shapiro singing the Waltz from La Boheme, and Russian songs excellently. Mrs. Landy sang songs by Ronald and Hyde with fine style, and Janet Bush-Hecht's expressive contralto voice was much admired in a song by La Forge, Sylvia Braverman's song also pleasing. Mr. Forker sang songs by Speaks and Tschakowsky with excellent professional style. Anca Seidlova was the able accompanist. Tea followed.

## BRICK PRESBYTERIAN CHURCH MUSIC

Maria Bogucka, soprano of the National Opera, Prague, and Prince Mohiuddin, cellist, collaborated with Clarence Dickinson in a program of Czechoslovakian composers at the Friday Noon Hour of Music at the Brick Church February 11, when the program included the aria from Russalka (Dvorak), Under Our Cottage Window and My Homeland (folk songs), Lullaby (Smetana), Humoresque (Kolah), songs (Dvorak), and Gavotte (Popper), Marche Slav, Humoresque, Largo from the New World symphony, and Goblin Dance (Dvorak) and In the Church (Novak).

Mendelssohn's Elijah was sung by the choir of the Brick Church under the direction of Clarence Dickinson on February 13. Inez Barbour, Rose Bryant, Charles Stratton, and Frank Croxton as soloists.

## HOLLAND VOCAL TRIO CONCERT, FEBRUARY 20

The Holland Vocal Trio will give a concert in Town Hall on Sunday afternoon, February 20. This excellent organization, heard here several times in the past, has prepared an unusually interesting program of Madrigals, part songs, etc.

## BOROWSKI SONATA AT CITY COLLEGE

Felix Borowski's first sonata was played by Prof. Baldwin, February 16, at City College, other interesting numbers being by Gretchaninoff, Quet, Held, Byrd and Sibelius.

## ADELE LUIS RANKIN RECITAL AND RECEPTION

Senior vocal students who are studying with Adele Luis Rankin, collaborated in a recital and reception at her Metropolitan Opera House studio, January 25.

## College of Music of Cincinnati Orchestra Concert

The second concert given by the College of Music of Cincinnati Orchestra again proved that this organization is one of the finest training grounds for future orchestral players and soloists. Adolf Hahn, conductor, who is also the director of the College of Music, insists on that precision and musicianship which make for finished production. He programs music which affords a variety of soloists, and he gives his audiences at least one selection that is new to them. At this second concert Marcel Dupre's Cortège et Litanie, for organ and orchestra, brought the program to a triumphant close and in the words of the Cincinnati Enquirer's reviewer, the organ was played by Margaret Adam, pupil of Sidney C. Durst, "with such artistry that it is safe to say the composer himself would have been gratified could he have heard it." The numbers which were purely orchestral were Mendelssohn's overture The Hebrides, Reinecke's Prelude to Manfred, and Wolf-Ferrari's Intermezzo to The Jewels of the Madonna. Pupils from the operatic class of Italo Picchi were heard in two numbers: an aria for tenor, Salve Dimora from Gounod's Faust, sung by Homer Bernhardt; and the duet, Quando le soggie paterne varcai, from Donizetti's opera Favorita, sung by Mildred Landwehr and Eugene Eckerle. Charlotte Wilson, a gifted pupil of Romeo Gorno, played the Fantastic Ballet for pianoforte and orchestra by Pierné, with graceful delicacy and much imaginative appeal. Two pupils under twenty years of age proved that talent rightly trained can be worthy of public performance at this early age. Josephine Pipkin, pupil of Frederick J. Hoffmann, gave a splendid account of herself in the Concerto for Pianoforte and Orchestra, A minor, by Schumann, and Kurt Reher, thirteen-year-old pupil of Walter Heermann, played several cello solos by Goltermann and Popper with the technique and flourish of a virtuoso. Such a program so well played shows the seriousness with which these pupils devote themselves to their art, as well as the painstaking preparation they receive at the hands of their conductor, Adolf Hahn. M. D.

## A New Baritone Coming

The month of April will bring with it Horace Stevens, Australian baritone, who will make his first American tour. He is coming to appear at the Cincinnati May Festival, and during his visit will sing several times in New York and elsewhere. His debut in New York will be with the Columbia University Choral Society, Walter Henry Hall, conductor, on April 5. On April 21, he will sing with the New York Oratorio Society. He has also been engaged by the Handel and Haydn Society of Boston and for the Evanston, Ill., Music Festival. The Columbia University, the Cincinnati and Evanston Festival engagements were all made on the recommendation of their conductors, or a member of their board. These gentlemen all happened to be attending the same music festival in England a little over a year ago, when Mr. Stevens proved to be one of the shining lights.



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## ARTISTS EVERYWHERE

Clarice Balas' artist-pupil, Anne Taborsky, played recently for the Shrine in Cleveland, Ohio, this being the third consecutive season that she has been engaged by that organization. Another recent appearance was at a benefit concert for the raising of funds for a Czech Old Folks Home. The audience was enthusiastic, and the Cleveland American commented on her playing as follows: "Miss Taborsky yesterday showed herself a true artist—her playing is really that of a virtuoso, for she steps forward with the assurance of a tried concert pianist. Her beautiful touch and her technic of Bravura type are enriched by the youthful radiance of a sensitive soul, and that is the loveliest artistic treasure by which she must forge ahead. She mastered the most difficult of the world's classics, not only with technical mastery, but with fullest understanding of the depth of their meaning. The audience had a delightful evening, and left the hall spiritually refreshed."

Paule V. Bankauskaite, Lithuanian soprano, is a pupil of Ralfe Leech Sterner at the New York School of Music and Arts; she was heard in a recital in Newark, N. J., January 23.

Ernesto Berumen, pianist, gave a brilliant and successful recital at Scarborough-on-the-Hudson on the evening of January 27, playing the Spanish program which Mr. Berumen will give at Aeolian Hall on February 20. Mr. Berumen was in splendid form and was greeted by a large and enthusiastic audience.

Richard Crooks sang at the home of Summer Ballard on January 8, following a dinner. Among the guests were Mr. and Mrs. J. Sergeant Cram, Mr. and Mrs. Henry Parrish, Mr. and Mrs. Philip A. S. Franklin, Mr. and Mrs. Robert E. Tod, Mr. and Mrs. Charles D. Hilles, Duke and Duchess de Richelieu, Mr. and Mrs. Lewis Gouverneur Morris, Mr. and Mrs. John S. Rogers, Mr. and Mrs. J. Allen Townsend, Colonel and Mrs. Edward M. House, Mr. and Mrs. Arthur Curtiss James, Mrs. Horatio N. Slater, Mrs. Rutherford Stuyvesant, Mrs. Moses Taylor Campbell, Mrs. Charles A. Childs, Mrs. Hamilton McKay Twombly, Mrs. H. Casimir de Rham, Mrs. Newbold Morris, Mrs. James Russell Soley and the Messrs. George Ledie, Shipley Jones and Edward de Peyster Livingston.

Charles M. Courboin, Belgian-American organist, who has been absent from the concert stage owing to an accident, scored unusual success with the Springfield, Mass., Sym-

phony Orchestra, January 13. He played the Widor sixth symphony with orchestra, and a group of solos, with his accustomed brilliancy and virtuosity. Although Courboin's management had decided to limit his engagements for this season, requests for recitals are coming so rapidly that arrangements will be made to accommodate as many as possible. Among the Courboin engagements in the near future are recitals in Scranton, Syracuse, Montreal, Youngstown, Ohio (dedication of new organ), Chicago, New Rochelle, Princeton University, Brown University, Providence, R. I., Watertown, New York, Easton, and other cities. In addition, this brilliant artist is to have four other orchestral appearances: one with the Cincinnati Orchestra (third engagement), two with the Minneapolis Symphony (second engagement), and an appearance in the New York Wanamaker Auditorium early in March when he will give the first performance of the new concerto for organ and orchestra by Alfredo Casella, an orchestra playing instruments from the famous Rodman Wanamaker collection of rare Italian violins, violas, cellos and basses.

Tudor Davies, Welsh tenor, recently arrived in this country, and is making his debut in Cincinnati today February 17 as soloist with the Orpheus Club. His first New York appearance will be with the New York Symphony Society, April 8 and 10. He also will participate in the Mendelssohn Choir Festival in Toronto, Canada, which takes place this month and in March will sing the title role in Lohengrin with the Philadelphia Opera Company, and will appear with the Boston Symphony Orchestra in Boston. Mr. Davies occupies the position of leading tenor with the British Opera Company. He also has appeared in concert in Paris, where he sang the tenor part in Berlioz' Requiem. He will remain in this country until after the Spartansburg, S. C., Festival, which takes place the middle of May.

Clarence Dickinson was assisted by Ruth Shaffner, soprano; William Simmons, baritone; Godfrey Ludlow, violinist, and Albert K. Nig, boy soprano, at the second of his Historical Lecture Recitals at Union Theological Seminary on February 8, when the subject was The Evolution of Sentiment in the Heart of Man as Revealed in Music. The program included Love Song (Kreisler), The Slumber Boat (Gaynor), Lullaby and Memories (Dickinson-Ludlow), for violin; By the Waters of Minnetonka (Lieurance), If Love Hath Entered (Marx) and Isolde's Love Death (Wagner), for soprano; Mother of Mine (Tours), The Bell Ringers (Lohr), The Song of the Flea (Moussorgsky), The Ways of Love (Dickinson), for baritone; Ichibuzzi (Indian), Grandmother's Knitting Song (Clokey), March of the Gnomes (Greig), Prelude to Tristan and Isolde (Wagner),

for organ, and Angels ever bright and fair (Handel), for boy soprano.

Florence Easton was one of the guests of honor at the formal opening at the Brooklyn Little Theater at which there was a reception in honor of the advisory board. There were appropriate speeches and a number of the students of the Brooklyn Music School Settlement took part in a short musical program.

Gitla Erstinn, soprano, and John Powell, pianist, will appear in joint recital in Richmond, Va., on March 15. This recital is sponsored by the News-Dispatch of that city, under the local management of Mrs. Channing Ward, and inasmuch as both artists are from Richmond a capacity audience is a foregone conclusion.

Ernest Hutcheson, who served for a day as music critic for the concert given by Olin Downes, critic of the Times; John Erskine, Columbia professor, and Ernest Urches, business manager of Steinway's, left New York immediately after the concert for Florida. Mr. Hutcheson's departure had every symptom of frenzied flight, as though remorse for all he had to say about the concert urged him on. For, as all agreed, it was such a wonderful chance for a musician to get back at a critic. But to all those who read Mr. Hutcheson's criticism in the Herald-Tribune the next morning—most kindly and understanding of reviews—flight seemed in no way necessary. And now comes the official announcement that Mr. Hutcheson's departure was purely for concert purposes. His first point in Florida is St. Petersburg, where he plays February 24.

Robert Imandt is among those artists who are westward bound via Canada. This young violinist from France has been making annual American tours for the last three seasons. This month he appears in Winnipeg, Calgary, Vancouver, Seattle, Boise and San Francisco.

Concert Management Arthur Judson announces that Giovanni Martinelli, tenor of the Metropolitan Opera Company, will be under its exclusive direction for the season 1927-28.

Florence Leonard, specialist in technic and interpretation for teachers and advanced pianists, is receiving applications for summer study in Ogunquit, Me., in July and August.

Grace Leshe was engaged by the Keene, N. H., Chorus Club for a performance with that organization on January 28 directly after her re-engagement at the University of New Hampshire, Durham, N. H., on January 26.

George Liebling's latest composition, Valse D'Amour, has just been accepted for publication by G. Schirmer. Etta Harris, proprietor of a large conservatory of music in Chicago, has already written to Schirmer's ordering 500 copies of the composition which has been dedicated to her by the composer.

Caroline Lowe's pupil, Carrick Douglas, was guest artist at Imogene Philips' pupils' recital, Chickering Hall, January 8. He sang In Questa Tomba (Beethoven), giving opportunity to display his rich bass-baritone voice with fine effect. In Floral Dance (Ross) he won his audience by splendid control of voice and temperament. Ralph Leigh and His Buddies left recently for a tour of Pennsylvania, to be followed by a short tour of Rhode Island; Mr. Leigh, tenor, Ronald Perlman, baritone, and Carrick Douglas, bass, constituting The Buddies, are pupils of Mme. Lowe.

Corinne Mar, American soprano, who is abroad studying with M. Decreus and also appearing in recital, was enthusiastically received when she sang recently in Paris at one of the Students' Atelier Reunions of the American Church. Her selections included operatic arias and songs by Giordani, Haydn, Mozart and Puccini. January 14 Miss Mar was scheduled to give a recital in the Salle des Agriculteurs.

Guy Maier has just completed an interesting arrangement for two pianos of Chopin's two etudes in G flat—the so-called Black Keys and Butterfly studies. The original touch to this arrangement lies in the fact that the two etudes will be played simultaneously and the two pianists, Maier and Pattison, expect to offer this new arrangement on the balance of their programs on tour. They are also adding to their repertory a new rhythmic dance just completed especially for them by Eugene Goossens and they will play it on their forthcoming European tour this spring.

Marjorie Meyer, soprano, recently sang two groups of songs at radio station WOR, Newark, N. J. The purity of her tones and the well known clarity of her diction were particularly noticeable.

Myra Mortimer, American contralto, who has been winning splendid success abroad, has returned to the United States for two recitals. The first was given in New York on February 2 and the second in Boston on February 4. Miss Mortimer is accompanied by Coenraad V. Bos, well known pianist, who assists at all of her recitals. Immediately after these appearances, the contralto will return to Europe and will not be back in America again until November, when she will remain until February, 1928.

Mary Miller Mount was the accompanist for the program given on January 9 at the Pennsylvania Academy of Fine Arts under the auspices of the Philadelphia Music League. Florence E. Anson, an artist pupil of Mrs. Mount's, is accompanist for the Lansdale Choral Society, an organization which gave a concert in the Lansdale Theater on January 11. One of the assisting artists on this occasion was Anna Adams, soprano, a coaching pupil of Mary Miller Mount.

The National Patriotic Society, Mrs. William R. Stewart, president, gave a musicale in the ballroom of the Hotel Commodore on January 12. Theodore Roosevelt made an address, and groups of English and Spanish songs were sung by Florence Foster Jenkins. The Spanish group included Alborada, written for her by Cosme McMoon, and to which she plays an accompaniment on the castanets. Jan Munkacsy, violinist, played numbers by Beethoven and Grieg, and Irene Gruenberg was the accompanist of the afternoon.

Margaret Northrup, soprano, was chosen as soloist for the People's Chorus concert at Town Hall, New York, on Lincoln's Birthday. She sang songs by American composers and the Waltz Song from Romeo and Juliette and was exceedingly well received.

Marguerite Potter, singer and pedagogue, gave a series illustrated lectures on The Vocal Problem, during the month of January, which have been so successful that she is continuing them Thursday evenings during February, in her studios at Steinway Hall; admission is free.

Anthony Pesci, young American tenor and artist-pupil of Fay Foster, has been engaged to sing Faust at Ogontz, Pa., in April, besides which he will also give a Boston re-

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cial on April 6. Mr. Pesci and other artist-pupils of Fay Foster will give the Garden Scene from Faust over WBBR on March 25.

George Perkins Raymond, tenor, gave a recital at the Playhouse, Chicago, on January 23, and in commenting on the recital, Edward Moore stated in the Tribune: "He showed creditable ideas about interpretation and pronounced the English language in a way to renew faith in it as a song medium." Glen Dillard Gunn called attention in the Herald and Examiner to his excellent understanding of style, tradition and German diction, while Herman Devries, in the American, referred to him as an intelligent musician. Maurice Rosenfeld, in the Daily News, noted the carrying power of his voice, and Karleton Hackett declared in the Evening Post that he has a voice of tenor timbre, of good quality and expressive force and variety.

William Reddick, pianist-accompanist, and Irma Reddick Mezzo Soprano are meeting with success this season in joint recitals. Mrs. Reddick has been making a specialty of her husband's songs and has been particularly successful as a singer of the negro spirituals arranged so effectively by Mr. Reddick. They have appeared in many private recitals as pianist and singer and are preparing for a concert tour in the late spring. Among the newer of Mr. Reddick's arrangements for solo voice are I love Mary and Don't leave Me, Lawd, published by Ricordi.

Beryl Rubinstein, pianist, will make his first appearance as conductor of an orchestra when he will lead the Cleveland Orchestra on March 17 and 18 in a symphonic composition of his own. Mr. Rubinstein will give his only New York recital of the season in Aeolian Hall on March 21.

The Russian Symphonic Choir, under Basile Kibalchich, will invade Florida for the fifteenth week of its coast to coast tour, appearing in St. Petersburg, Coral Gables, Palm Beach, Tallahassee and Daytona Beach.

Elliot Schenck's Five Pastels, announced recently for performance by the Chicago Symphony Orchestra, was not given. Explanation of the postponement comes in the following letter from Mr. Stock to Mr. Schenck: "I find that the presentation of your Five Pastels had to be postponed because it was impossible for me to place it advantageously; we also were short of time for rehearsals, on account of making Victor records. I shall let you know as soon as possible the date of performance, and just ask that you be patient. Very sincerely yours, (Signed) Frederick A. Stock."

Helen Sheridan, in the graceful Mozart opera, La Finta Giardiniera, enlarged her reputation as a singing actress greatly; the consensus of opinion was united that she has a beautiful voice, with excellent tone production. This, united with her graceful personality and acting, won her unstinted praises.

William Simmons, well known baritone, who is now affiliated with the Wolfsohn Musical Bureau, will sing Beethoven's Ninth Symphony with the Cleveland Orchestra, and has also been engaged to sing the Beethoven Missa Solennis at the Ann Arbor Festival. As a member of the Wolfsohn Concert Quartet, Mr. Simmons will give two recitals, in Louisville and Cincinnati. Next season he will make a Pacific Coast tour beginning in January. Mr. Simmons has been heard four times within the last year on the Atwater Kent Radio Hour and will give another concert with Lea Luboshutz, under the same auspices, in Toronto on February 24.

Ethelynde Smith had a return engagement recently at Bordentown Military Institute, Bordentown, N. J. The soprano was given a vociferous reception by the boys, who demanded many encores. Following the concert the faculty gave a reception for Miss Smith which was attended by the senior class boys with their partners.

Marie Sundelius had the honor of opening the new building of the MacDowell Club in New York, upon her return from a southern concert trip, on January 12.

"Marion Telva, that almost indispensable artist of the Metropolitan," was the music editor of the New York World referred to her in a recent issue of that paper. And with reason—for surely few, if any, contraltos at our premier temple of operatic endeavor in this country are called upon more often and for a greater variety of roles. Then, too, Telva now has a new big role—that of ever-increasing popularity as a concert singer.

The University Glee Club gave its annual concert at Carnegie Hall on January 31. The club, under the direction of Marshall Bartholomew, sang one of its usual interesting programs in thoroughly finished style. The soloist of the evening was Lambert Murphy, tenor, who is also a member of the club.

Harold Van Duzee, young American tenor, was the soloist, January 31, over WJZ, with Henry Hadley conducting a group of Philharmonic Orchestra men. He was heard in three groups of songs and was highly complimented for the effectiveness with which his voice carried.

Jeannette Vreeland, soprano, includes among her current engagements appearances in St. Joseph, Mo.; St. Paul and Minneapolis, Minn.; Atlanta, Ga.; New Orleans, La.; Hamilton, Ont., Canada, and Lowell, Mass.

Reinald Werrenrath, baritone, who is touring the Pacific Coast, dropped in at the De Mille Studio to visit friends and sang for Jacqueline Logan, who is playing an important role in The King of Kings, the spectacular picture on which Cecil De Mille has been working for some time. A picture of Mr. Werrenrath singing to Miss Logan was taken and telegraphed to New York, arriving at the Wolfsohn Musical Bureau some four hours later.

### Naegele Gives Washington Recital

Charles Naegele gave a recital in the ball-room of Mrs. Joseph Leiter's Washington residence on January 30. He played a group of classic numbers—Bach, Scarlatti, Brahms and Handel, a group of Chopin, the Nails Waltz with which he made such a great success at his New York recital and pieces by Debussy, Grainger and Liszt. This is the same program that Mr. Naegele played on January 26 at Groton School.

### Margery Maxwell to Give Recital

Margery Maxwell, soprano of the Ravinia Opera, and for six years a member of the Chicago Opera, will give her first New York recital at Town Hall on February 21. Miss Maxwell has been heard in New York in stellar roles with the Chicago Opera during their visits some years ago. This season Miss Maxwell has been filling concert engagements in the East.

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#### VOICES ACROSS THE SEA

Here is Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, who sends greetings to his native England via Station WGY's low wave length. The entire concert at the Eastman Theater on January 6 was transmitted across the Atlantic, but an attempt by the British Broadcasting Company to re-broadcast part of it was unsuccessful. Another attempt will be made later. Bronie Peebles, mezzo-soprano of the Rochester Opera Company, and one of the soloists of the afternoon, is at Mr. Goossens' left.



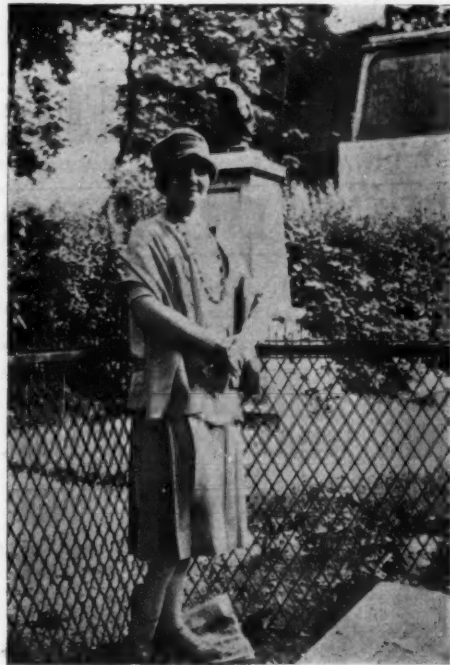
#### DORIS NILES,

gifted young dancer, who appeared in recital at Carnegie Hall, New York, on February 1, assisted by Cornelia Niles. That these two sisters have a large following in the metropolis will be gleaned from the appended salient paragraph from the pen of M. W. in the New York Herald-Tribune: "Every dance was greeted by applause, and the indefatigable two might still be there responding to encores if they had cared to risk the endurance test. As it was, they may write another positive success to their professional record." (Nickolas Muray photo.)



#### HOW THE MUSICAL COURIER STANDS IN MILAN.

This imaginative cartoon was drawn by Fernando Autori, who, besides being an artist, is one of the leading basses at La Scala. The scene is in the famous Galleria, before the Cafe Biffi, gathering place of operatic artists. The central figure is none other than Signor Antonio Bassi, of New York and Milan, Musical Courier representative in the latter city. One sees at the extreme left the redoubtable Arturo Toscanini himself; next, Barbato, secretary to Pertile, and then Aureliano Pertile himself, principal tenor at La Scala. Then, behind Mr. Bassi, in the front row, left to right, comes first Acc. Gismondi, secretary to Trantoul; next, the resplendent Signor Fosati, world-famous chef-de-claque, who ever takes his hands along to Buenos Aires in summer; Saverio, Fosati's secretary (!); behind Saverio, Trantoul, French tenor at La Scala; again in the front line, Benvenuto Franci, baritone at La Scala, very highly rated among Italy's young singers; and finally, Fernando Autori, already introduced above. So this is Milan!



#### MARCELLA GEON IN FRANCE

The New York vocal teacher, coach and accompanist, was photographed by Clarence Lucas, MUSICAL COURIER representative in Paris, in front of the monument to Gounod at St. Cloud and near the house where he died in 1893. Miss Geon is having a busy season now in New York and recently appeared as accompanist at the opening concert of the series at Milford, Conn., the Studio Guild Concerts, the Pleiades Club and at Etchers Tea at the National Arts Club, where she was also soloist.



#### WHEN STAR MEETS STAR.

The "American Nightingale," Josephine Lucchese, and Adolphe Menjou, famous screen actor, "joining hands" with Adolphe Caruso, husband of the coloratura soprano. The photo was taken at Hollywood, Cal., during the filming of Evening Clothes, after the great success achieved by Mme. Lucchese at her recital at the Philharmonic Auditorium of Los Angeles. Incidentally, Adolphe Menjou and Adolphe Caruso were both Captains in the U. S. Army during the World War and saw service together at the French and Italian Front in the same contingent.



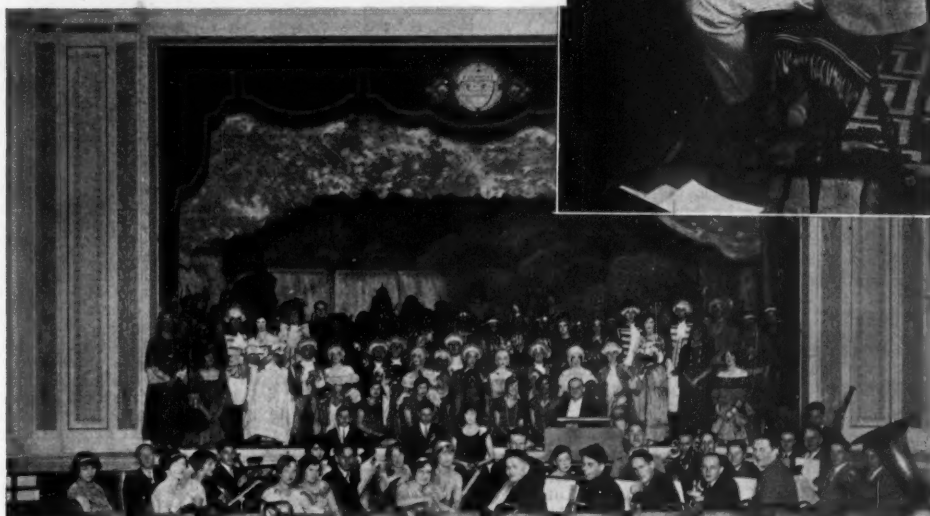
#### ROBERT POLLAK

(at left) and Michel Penha in the woods near San Francisco. Mr. Pollak is first violinist and Mr. Penha is cellist of the California String Quartet.



CHARLES WAKEFIELD CADMAN'S  
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presented by the students of the music department of the Piedmont High School, November 23 and 24, under the direction of Alexander Ball, director of music. (Inset) Charles Wakefield Cadman, composer.



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LYNNWOOD FARNAM'S CHOIR-ROOM AND STUDY

at the Church of the Holy Communion, New York, which is greatly admired for its old-world quietness and simplicity. The little Mason & Hamlin organ (recently acquired from Richard Keys Biggs) is a reminder of a similar instrument which, as a boy, Farnam played at Dunham, Quebec. The bust of Bach at the right was presented to Farnam by his choir, Christmas, 1925.



A VISITING CARMEN.

On February 7, Mary Garden stopped over at Rochester, N. Y., in accordance with her promise to George Eastman, to take the leading role in Carmen with the Rochester Opera Company. This shows Miss Garden making some suggestions as to the mise-en-scène. Left to right; Mary Silveira, one of the leading singers of the Rochester Opera Company; Eugene Goossens, conductor; Miss Garden; Cecile Sherman, another Rochester Opera singer, and Vladimir Rosing, director. The performance was a huge success.



CORINNE RIDER-REED

soprano, and Lynnel Reed, violinist, gave a joint recital on January 25 in Toledo, Ohio, under the auspices of the Toledo Woman's Club. They have been appearing together in recital recently on numerous occasions and their programs have proved very popular. The soprano has appeared extensively throughout the country in concert, and Mr. Reed, a pupil of Ovide Musin, formerly of Liege, Belgium, is a composer of recognized merit. Mrs. Reed scored a decided success when she gave a program recently at Hood College, Frederick, Md. (Strauss Peyton photo.)



ANTE BELLUM PICTURES

Through the kindness of Pasquale Amato, the Musical Courier is able to print these exceedingly interesting photographs taken at Atlanta, Ga., during the Metropolitan Opera season there in May, 1914. Below, shows Amato about to take a picture of Caruso. Above a group of the Metropolitan artists. Left to right they are: Otto Goritz, Pasquale Amato (with his finger raised), Caruso, and, behind Caruso's left arm, his face only partly visible, Richard Hageman. The styles of 1914 are shown by the unknown lady at the right. Goritz and Caruso are both exemplifying their athletic prowess. It will be noted that the camera has caught both of them with both feet off the ground.

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DETROIT, MICH.—The eighth pair of subscription concerts of the Detroit Symphony Orchestra, given in Orchestra Hall, offered Mendelssohn's Overture to A Midsummer Night's Dream, the Tchaikovsky Second Symphony in C Minor, op. 17, and Rossini's Overture to William Tell. The symphony was heard here for the first time and proved to be shorter and less sombre in character than the more familiar symphonies by the same composer. The work of the orchestra was excellent and Mr. Gabrilowitsch was recalled several times. The symphony so pleased that it will probably be heard again. Lucella Melius was the soloist and was in glorious voice. She sang the arias, Queen of the Night, from Mozart's The Magic Flute, and Que la Voce from Bellini's Puritani. At the close of the program she generously added several encores, with Margaret Mannebach at the piano.

Two numbers comprised the program for the ninth pair of concerts, also given at Orchestra Hall. The first number was Beethoven's Eroica Symphony in E Flat, op. 55. Mr. Gabrilowitsch read this work with authority and nice discrimination and at its close was recalled several times while the orchestra also had to acknowledge the applause. The second number was the Tchaikovsky concerto in B flat minor, op. 23, for piano and orchestra. Leonid Kreutzer was the pianist and how magnificently he played! With every resource of a pianist at his command, he thrilled the audience into a demonstration that must have been most gratifying. Splendid and sympathetic support was accorded by Mr. Gabrilowitsch and the orchestra, and those who braved the worst snow storm of the season to attend the concert were amply repaid for their effort.

Victor Kolar conducted the orchestra in a request program that ranged from Sousa to France, Germany and Russia. Semper Fidelis, by Sousa, opened the program, followed by Caucasian Sketches by Ippolitoff-Ivanoff; Suite No. 2, Carmen, Bizet, Prelude to the Mastersingers of Nuremberg, Wagner; waltz, Enjoyment of Life, Strauss; Music Box Liadov; The Flight of the Bumble Bee, from Tsar Sultan, Rimsky-Korsakoff, and the Overture to Tannhauser, Wagner. Mr. Kolar, the orchestra and the audience were all in fine fettle. Several repetitions were demanded and a good time was enjoyed by all.

Tina Lerner, pianist, recently was the soloist with the orchestra playing the Liszt Concerto in A major. She proved herself to be a most excellent pianist and the audience showed its appreciation of the fact by applauding her enthusiastically, recalling her several times. For the concerto Mr. Kolar surrendered his baton to Vladimir Shavitch, who also conducted Strauss' tone poem, Don Juan, and won much approbation for himself both for his sympathetic support for the concerto and for his fine reading of the Strauss number. Mr. Kolar conducted the Prelude to Act Three, Dance of the Apprentices and Greetings to Hans Sachs from The Meistersingers, Wagner; three Spanish Dances by Granados, and Catalonia by Albeniz.

The third concert in the series for young people was given at Orchestra Hall, the subject being Musical Travelogue—Salzburg and Vienna. Victor Kolar conducted the orchestra in the Mozart Symphony in C major, Jupiter, and two waltzes by Strauss, Vienna Blood and the Blue Danube. Edith M. Rhett made the explanatory remarks.

Charles Frederic Morse presented Bianca del Vecchio, pianist, at the Book-Cadillac. She played a program of numbers unhackneyed and interesting. Her technique possesses clarity and delicacy and her reading of her numbers betokened emotional play and effective contrasts.

The Detroit String Quartet gave its opening concert of the season at the Players' Playhouse. The present personnel of the quartet has been working together for a year, and though they have played at some society musicales this was their first appearance before the general public. Ilya Scholnik, first violin; William Grafin King, second violin; Valbert P. Coffey, viola; and Georges Miquelle, cello, are the members, and as might have been expected from four such excellent musicians, they have approached their task with seriousness and the intention to perfect a fine ensemble. That they have gone far in their desire was evidenced by the work on this occasion. Good tone and musical finish were displayed throughout the program. The warmth of the reception of the program would seem to indicate a support deserved by this very valuable acquisition to Detroit's musical assets.

J. M. S.

**Chaliapin in The Barber of Seville**

Feodor Chaliapin and his company presented The Barber of Seville at the Mecca Temple on Wednesday, Thursday and Friday nights of last week. Wednesday the house was surprisingly sparse and much of the wild enthusiasm that usually reigns at a Chaliapin performance was lacking. The famous Russian appeared as Don Basilio, making the minor role quite the principal one in a performance that was on the whole rather bad. So bad, in fact, that after the first and second acts people left in sections.

To be sure, Chaliapin's make-up was marvellous—a long nose and chin that almost met, eyes that were cleverly made-up to squint, one tooth, and a besmudged and bewrinkled face. His antics and gestures provoked many a laugh. However, one did not have much of an opportunity to hear the great voice. Chaliapin slashed the music to suit his purposes, taking all the liberties he saw fit, and dominated the stage all the while he was on it.

Elvira de Hidalgo was unable to sing at the eleventh hour owing to indisposition, and so a young American girl, Marguerite Cobby, was called upon to fill the breach, which she did valiantly. Miss Cobby made the most of her opportunity and did some of the best singing of the evening. She is the possessor of a voice of naturally fine quality, clear and agreeable, and she has been well schooled. Her coloratura work was clean cut and sure and her top notes generally ringing. She was vivacious and arched in her acting and possesses the savoir faire of a much more experienced artist. It is understood that this was only the third time she had sung the role of Rosina, and, if that is so, she is all the more to be commended. She has youth and charm and was en rapport with the audience from the beginning. One might also add: thank goodness for Miss Cobby!

Giorgio Durando as Figaro was good. The voice, perhaps, is only fair, but once in a while he did some really good singing. At least he is at home on the stage and kept the performance going while he was taking part. Raoul Querze, a young Italian tenor, made his debut in this country in the role of Count Almaviva. Only twenty-six years

old, he is the son of the famous Querze. He has a light tenor voice of good quality and, when not hampered by nervousness, he sang effectively. Querze, too, certainly has a sense of the comic and was highly amusing in his scene with Chaliapin. La Puma was the Dr. Bartolo, and the orchestra, a mighty good one, was directed by Eugene Plotnikoff.

**Brahms Chorus in Debut Concert**

The Brahms Chorus of Philadelphia, assisted by Mae Ebrey Hotz, soprano, gave a concert in the Bellevue Stratford ballroom on January 19. This is a newly organized chorus of about 100 under the direction of N. Lindsay Norden. In commenting on the impression made at this first appearance of the chorus, the Philadelphia Ledger critic stated that "The concert was amazingly good and the organization made a debut which spoke eloquently for its future. Mr. Norden is one of the best vocal conductors and trainers in the East and in addition his program, as usual, was skillfully made up." The Bulletin noted that "at once the audience felt how closely in touch with the conductor were all the members. They followed each wave of the stick with precision, attacked and released to perfection, showed full appreciation of tone values and executed contrasting pianissimos, crescendos, and difficult rhythms with an assurance that bespoke careful study. . . The whole performance was above par for a first concert, and with more practice, and experience to bring polish, it is safe to predict that the Brahms Chorus will become one of the finest in the city." Ellis Clark Hammann was praised by the critics for the musical understanding and polish of his accompaniments throughout the program.

**Liebling Artist Scores in Providence**

Joan Ruth, formerly of the Metropolitan Opera, gave a successful recital in Providence on December 14. The Providence Journal has this to say about her: "Last evening Joan Ruth gave a song recital in Churchill House. Those present were not disappointed in the report they had heard of the singer's reputation, her singularly clear and bell-like voice, her superb art, and her charming appearance. In her singing were freshness and youth and buoyancy, and strange to say, happiness. There was no suggestion of sorrow, nor any attempt to offer any. She sang without pretence or affectation, did simple things in a simple manner, and difficult things with little apparent effort. The audience was positive in its approval, and the singer generous with encores, singing A Spanish Folksong, Musetta Waltz, Norwegian Echo Song, and By the Waters of Minnetonka, the last of which she repeated. In the Shadow Song from Dinorah, she was ably assisted by Georges Laurent, first flutist of the Boston Symphony Orchestra. Among the particularly successful efforts was Der Jungling an die Quelle, which was as perfect a piece of work as one can hope to hear."

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### Forrest Lamont Reengaged with Chicago Civic Opera

Among the first artists to be reengaged by the Chicago Civic Opera Company is Forrest Lamont, American tenor, who has won much success in leading roles with the company for the past eleven years. Only a few of the principals have as yet been reengaged.

During the past season Mr. Lamont was entrusted with the principal tenor roles in *The Jewels of the Madonna*,



FORREST LAMONT

*Madame Butterfly* and *Il Trovatore*, all of which he has done many times with the company, and also in *Boris Godunoff* and *Tiefland* for the first time here, proving himself one of the best routine artists with the Chicago Opera. Recently Eugene Stinson of the Chicago Journal called him "an unusual member of the company," stating that the "increase in his fundamental ability" has marked him out as such. Dwelling on Lamont's progress this season the Journal critic continues: "Lamont has seldom in the past eight years at least, sung so admirably as he is singing this season. His voice has much more roundness and color and depth than last year, and it is a pleasure to hear a tone so firm and resonant as his mounting through orchestral climaxes which seem never to put him at a disadvantage."

Creating the role of Pedro in *Tiefland* in Chicago, Lamont achieved some of the finest work of his operatic career and scored one of his biggest successes. Of his Pedro, Herman Devries, the Chicago American's eminent critic, wrote: "Anyway, if for no other reason, *Tiefland* served an interesting purpose in that it revealed Forrest Lamont as one of the finest singing-actors of our stage. It is very pleasant to report that an American tenor should have given the greatest proof of his gifts in an imported opera, sung in English, and I am glad to say that the public was of my opinion, for when the artists came singly to receive their meed of merit, Lamont's reception was far and away the most enthusiastic of any. He led the rest." His Pedro was a magnificent exhibition of acting, emotionally intense and powerful, pathetic figure, but a full-sized characterization of force as well; sensitive, varied in shading, extraordinarily convincing. If his Gennaro in *The Jewels* has always been his best role, it must now take second place, for yesterday Lamont reached the zenith of his career. I cannot conclude this eulogy without a special word for the remarkable clarity of his enunciation—a model for the entire company."

Karleton Hackett, well known critic of the Chicago Evening Post, too was eulogious in his praise, saying: "Mr. Lamont picked the story up from the first note and made this imaginative shepherd lad stand out as a genuine creation. There were poetry in his soul and honesty in his heart. . . . His portrayal was one of power and revealed emotional depths he has never shown before. By natural right he took the dominant place in the drama and held it with firm grasp to the very end. The dramatic declamation of the music suited his voice, which never sounded so well, and his enunciation was almost unbelievable distinct. Everything of import which he had to say came out with convincing force. A performance which will be remembered!"

Mr. Lamont is now on tour with the Chicago Civic Opera Company, at the close of which he has a number of concert dates to fill.

### Valeria DeVries Marries

Valeria DeVries, whose first husband was the late well known baritone, Maurice DeVries, was according to a cablegram received by her sister, Mrs. Henry Miller Lynch, married to Senator Dellon Pescarolo, in Torino, Italy, on February 7. Mme. Pescarolo, as Valeria DeVries, sang with great success in all the principal cities of Italy and was a former member of the Chicago Grand Opera Company. She was the sister-in-law of Herman DeVries of Chicago and was Lulu Randall. She is an American by birth and came to Chicago from Wisconsin to study voice at the Chicago Musical College, under her late first husband.

### Buffalo Enjoys Clara Foss Wallace's Vesper Service

BUFFALO, N. Y.—A supremely interesting and enjoyable program of exceptional character was given February 6 at the Community Vesper Service of the First Presbyterian Church under the efficient direction of Clara Foss Wallace, organist and choir director. Last year, through an invitation from the local chapter of the American Guild of Organists, Mrs. Wallace prepared a special program which met with such great success that it was decided to make it an annual event. The participants were Florence Ralston, soprano;

Margaret Adsit Barrell, contralto; Vernon Curtis, tenor; Norman Lucas, bass, and a chorus of twenty-one selected voices. The program included: organ solo, *Finale* (from *Six Pieces*), by Franck; chorus, *Our Father Which Art in Heaven*, Arensky; *Antiphone*, *The Waiting Christ*, Bach-Dickinson; *Anthems*, *Hail, Gladdening Light*, by Martin, and *Noble's Fierce Was the Wild Billow*; offertory *Intercession* by Seth Bingham; Bantock's soprano-aria, *The Wilderness and the Solitary Place Shall Be Glad*, Christ in the Wilderness; Stainer's *Sevenfold Amen*, and *Postlude*, *Cathedral Chimes*, also by Seth Bingham. Rev. George A. Buttrick preached the sermon. L. H. M.

### Richard Copley's Attractions for 1927-28

Richard Copley, well known manager of New York, has issued his list of attractions for the season 1927-28. He will continue as manager of the Society of the Friends of Music, and his unusually fine list of artists includes the following: Sopranos—Della Baker, Povla Frijsh, Ethyl Hayden, Nina Koshetz and Eide Norena; contraltos—Merle Alcock and Evelyn MacNevin; tenors—Tudor Davies and Vernon Williams; baritones—Marcel Salzinger, Friedrich Schorr and Horace Stevens; violinists—Renee Chemet and Raoul Vidaz; cellist—Maurice Marchal; pianists—Henri Deering, Clara Haskil and Harold Samuel; lecture recitals—Harold Samuel, celebrated composers and their compositions; Canon E. H. Fellowes, authority on Old English music, Tudor and Stuart Periods, etc., illustrated with vocal and instrumental selections; Holland Vocal Trio, in programs of madrigals and part songs, and J. Rosamond Johnson and Taylor Gordon in programs of American negro spirituals.

### The Hagemans Entertain for the Homers

Mr. and Mrs. Richard Hageman entertained at tea, on January 29, from five to seven, at their home on West Eighty-sixth Street in honor of Louise Homer and Louise Homer Stires. Many persons prominent in the social and artistic world were present.

### MONTEUX TAKES LEAVE BUT MENGELBERG FAILS TO ARRIVE

AMSTERDAM.—Monteux has appeared for the last time this season and his farewell took the form of an all-Beethoven program. He received a hearty ovation and it is with pleasure that we look forward to his return next winter. Mengelberg, who has returned from America, has been most unfortunately prevented from conducting his first concert, by a serious attack of influenza, which, of course, has been a source of extreme disappointment to everyone.

An unusual recital was that of the Spanish guitarist, Andrés de Segovia. He proved to us, beyond a doubt, that the guitar is infinitely more than a strum-instrument, and he produced colorful and even orchestral effects which one never would have dreamed possible. Some of the finest things he played were a *Minuet by Sor* (1780-1837), a *Danse by Granados*, *Prelude and Loure by Bach*, *Serenade by Samazeuilh*, and *Granada and Torre Bermeja by Albeniz*.

The Pro Arte Quartet played for the first time here, and made a deep impression. Its virtuosity is beyond all praise. Besides Haydn and Debussy, which opened and closed the program, we heard two novelties, *Fünf Sätze für Streichquartett* (Five Movements for String Quartet) by Anton von Webern, and a quartet by the young Italian, Vittorio Rieti.

The Paris Trio, which played to a large and crowded hall, had an enormous success. A trio by Fauré sounded rather weak and out of place beside its neighbors, Beethoven and Brahms, but it was given with so much taste and élan that it gained qualities which it does not usually possess. The two other works were interpreted with a tremendous vitality and beauty. S.

### George Liebling in Minneapolis

George Liebling gave the following program in Minneapolis (Minn.), at the Unitarian Church Hall on February 8: *Sonata Waldstein* (Beethoven), *Fantasy*, *The Wanderer* (Schubert), *Barcarolle*, *Ballade and Scherzo in B flat minor* (Chopin) and *Ballade in B minor* (Liszt).

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## BUFFALO, N. Y.

**BUFFALO N. Y.**—Invitations were issued to the first concert of the season given by the Junior Symphony Orchestra (organized and conducted by Arnold Cornelissen) in Elmwood Music Hall. Youthful conductors from the orchestra were chosen to direct various numbers, Mr. Cornelissen conducting the final selection. Soloists were Anna St. James, pianist, and Bernard Mandelkern, violinist. The hall was well filled and much applause was bestowed upon the youthful performers and their well played program.

At the Semi-Centennial meeting of the M. T. N. A. in Rochester, a number of Buffalo musicians attended, among them William A. Benbow, vice-president of the organization.

At the January concert given at Neighborhood House, under the direction of Margaret J. Ferguson, the soloists participating were Bertha Drescher, soprano; Emelie Yoder Davis, pianist, and Lars Potter, reader.

The College Club musicale had on its program the following participants: Iona McLeod, pianist; Isabelle W. Stranahan, mezzo-soprano, and Ethyl McMullen, accompanist.

The Buffalo Athletic Club is giving a series of Sunday evening musicales greatly enjoyed by members and friends. Recent soloists have been Dorothy Hobbie Coats, contralto; Helen Minchen, soprano; Charlotte Webster, accompanist, and an instrumental trio composed of Emelie Yoder Davis, pianist; Harriet Lewis, violinist; Virginia Birnie, cellist. Dorothy Hobbie Coats' lovely voice and excellence of interpretation were evidenced in a group of contrasting songs in English. The program for the sixth concert of the series was given by Bertha Drescher, soprano; Laura Duerstein, contralto; Mildred P. Kelling, pianist; Ethyl McMullen, accompanist. Later participants were Harriet Shire, soprano; Emelie Yoder Davis, pianist, and Warren Hardy, baritone.

The Wednesday Morning Musicales met at the home of Althea Wilson of North Tonawanda. The members presenting the program were Florence Ralston, soprano; Clara Schlenker, Lucille Wilson and Beatrice Turner, pianists.

Clara J. Schwarz has returned from New York where she spent a short time studying the E. Robert Schmitz system of piano technique.

Jan Pavel Wolanek, violinist; Beth Bowman, pianist, and Helen Douglass, mezzo-soprano, were the soloists in a program of unusual excellence among a number given at the Hotel Statler recently. Robert Hufstader accompanist; Laura Duerstein, contralto, and Joseph Phillips, baritone, were also participants in one of the worthwhile Statler musicales.

At a recent meeting of the New England Women, Mrs. John Becker, soprano, was the soloist, with Robert Hufstader at the piano. She also sang a group of Indian Songs at a meeting of the Woodmen at The Hotel Lafayette.

Some of Ada Stettenbenz's large class of piano pupils gave a recital in the Music Room of the Grosvenor Library recently. A varied program of standard compositions, solos, and two piano numbers was excellently played by the youthful performers before a large audience of relatives and friends.

Dorothy Hobbie Coats, contralto, is one of Buffalo's busiest singers, having many and varied engagements, the following being the list for the past month: Engaged as solo contralto for 1927-8 at Central Presbyterian Church; Masonic meeting Masonic Club (Lockport); Past Masters' Club, Knights of the Round Table; Masonic Temple; two engagements at Athletic Club; two at Buffalo Consistory; Woodside M. E. Church; White Shrine Ball; Hook and Axe Club; Chamber of Commerce; Mercer Club celebration; Washburn-Crosby Company's annual banquet and Knights of the Round Table celebration.

Piano pupils of Mildred Pearl Kelling gave an interesting and well played recital recently in Miss Kelling's home.

Harriet Shire, the possessor of a beautiful soprano voice (and recently a pupil of Oscar Seagle), sang at the Temple lately, illustrating with Biblical music the lecture of Mrs. Edwin Goldman.

Olive Wesley, violinist and reader, has filled a number of engagements. She played violin solos and gave some negro dialect monologues by Dunbar at the Old Tyme Minstrel Show, given in St. Andrew's Hall, played at the banquet of the First Evangelical Church, Niagara Falls took the part of Reader in her own arrangement of a story at Concordia Evangelical Lutheran Church; played a violin offertory solo at the evening service of Trinity Methodist Episcopal Church, of which Edward Haendiges is organist. Her violin and elocution pupils have been appearing on programs also. Miss Wesley has just been elected vice-president of the New York State Baraca-Philathea Union of Organized Bible Classes.

Mrs. John Leonard Eckel, one of Buffalo's business violin teachers, head of the Violin School, is giving a series of informal monthly musicales in her residence studio. All of her large class appear, from a five-year-old to the advanced pupils. Mrs. Eckel gives lectures bi-monthly on the history of violinists and violin-makers. A guest program was given recently. Participating in a special program were Mr. and

Mrs. Walter Ackerman, violinist and pianist, in three sonatas by Tartini, Handel and Grieg.

Maurine Snyder, soprano, was the soloist at the rally of the young pupils of Central Church of Christ, Mrs. George Bagnall, organist.

Pilgrim Chorus Choir, under the direction of Emil H. Keuchen, gave a service of praise in Pilgrim Evangelical Church. Emil Wollschlager, tenor; Herbert Seitz, baritone, and Irene Finger, Erma Meyers and Mildred Flentges contributed to the interesting program.

Eva Rautenberg, pianist; Marion N. Paterson, contralto, and Robert Hufstader, accompanist, repeated their Chromatic Club program for the East Aurora branch of the club in Roycroft Inn.

Marjorie Harwood, soprano, invited guests to a tea in her new studio, when many friends of this popular singer gathered in social intercourse. Insistent demands for a group of songs from the hostess met with happy response, Marion Voss at the piano furnishing sympathetic accompaniments. Among the guests was Mme. Gandenzi of New York.

L. H. M.

## David Mannes Conducts at Greenwich, Conn.

**GREENWICH, CONN.**—On January 19, in the Greenwich High School, David Mannes offered a program of opera music at the third and last of the Young People's Symphony Concerts, under the auspices of the Woman's Club of Greenwich. As at the previous concerts of the series, the auditorium was filled with an enthusiastic and appreciative audience. The program, made up of excerpts and overtures from nine operas, began with the Aida march and ended with the Entrance of the Gods from The Rheingold. Anna



**JULIETTE WIHL**

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).

C. Ruxton of Greenwich was the soloist. She sang the aria of Musetta from La Boheme. Mrs. Ruxton possesses a voice of pleasing quality and a charming stage presence.

Mr. Mannes was guest of honor at luncheon at the home of Mrs. John Bradley Lord and also at an informal dinner with Mrs. John Gray and Mrs. Gordon Glass as hostesses. There were forty guests at the dinner, including many music lovers, who are deeply interested in the cause of music in Greenwich. The Woman's Club is planning a series of five young people's concerts for next season. It is expected that a number of patronesses will make it possible to offer free admission to 200 public school children at each concert. C.

## Another Madge Daniell Pupil Wins Part

Lucy Lawler, understudy to Miss Treskoff, the Lady Mary of the Vagabond King Company, was called to sing the role on short notice recently in Brooklyn. She did not miss a line of cue, thanks to her teacher who had prepared her for just such an emergency. She is now to sing the role on tour and Miss Daniell predicts a great future for her as the voice is a beautiful soprano of volume. Another Daniell pupil on tour in the Night of Paris Company, singing the prima donna part, is Lucille Arnold, and all her press notices sent to her teacher praise her voice.

Frieda Moss, soprano, was soloist at New York Public Speaking Club, January 7, and on January 19 at the Grand Opera House. She was well received and had to give encores to both groups of songs. Sophie Stoile, soprano, gave a fine program at the Cosmopolitan Club, Coney Island, New York, January 22. Evelyn Stockton and Ruth Norris, sopranos, are singing in the Vagabond King Company; in The Queen High Company are Barbara Carrington, Ethel Lawrence, Kitty Ellis; Barbara Grace has the understudy part, besides a principal part. These and Harold Hennessey,

the possessor of a resonant tenor voice, are all working daily with Madge Daniell, who claims credit for their voice production and lines.

## PROVIDENCE, R. I.

**PROVIDENCE, R. I.**—Sylvia Lent, violinist, made her first appearance in Providence at Memorial Hall at the artist's concert given by the Chopin Club, of which Mrs. Edgar J. Lowmes is president. She astonished her hearers by her power of producing such fine tones and the remarkable maturity of her playing seldom found in so young an artist. Her playing was flawless and she was recalled to the stage several times after each group. Gertrude Ehrhart, soprano, also appeared the same evening and sang with charm, revealing a voice of fine quality which she uses with discretion. Her group of German songs was especially well rendered and her modern numbers were given with unusual intelligence. Nicoli Sloninsky was accompanist for Miss Ehrhart and the singer rendered three of his songs with telling effect.

The eighth concert of the Clavier Ensemble took place, January 5, at the home of Mrs. George St. John Sheffield. Besides Mozart's concerto in C major for two pianos, played by Mme. Avis Bliven-Charbonnel and Dorothy Brown, and Tchaikowsky's waltzes from the ballet Dornroschen for two pianos, eight hands, Mozart's sonata No. 4 for violin and piano was played by Helen Keenan, violinist, and Lydia Bell, pianist. The closing number was Polacca Brillante by Liszt-Weber, two pianos, four hands, played by Dorothy Joslin Pearce and Miriam Hosmer.

John McCormack packed the Majestic Theater where he gave a song recital, assisted by Edwin Schneider, accompanist and pianist. As usual he sang a group of Irish songs, but he also included numbers by Bach, Respighi and Bantock, which he rendered with all the beauty of his magnificent voice.

At the Albee Theater, the Boston Symphony Orchestra, with Serge Koussevitzky, conductor, gave its third concert of the season. The opening number, Mozart's Kleine Nachtmusik, for string orchestra, was delightfully played. Besides Tchaikowsky's Symphony No. 4, Mr. Koussevitzky included Wagner's Forest Murmurs from Siegfried and Strauss' Till Eulenspiegel's Merry Pranks.

Under Susan Clark's direction, Joan Ruth, soprano of the Metropolitan Opera Company, was heard in a song recital in Churchill House. It was Miss Ruth's first appearance in Providence and she won the audience by her lovely voice and charming personality.

The Providence Symphony Society, Roswell R. Fairman, conductor, gave the first of its series of concerts at Elks' Auditorium before a large audience. Previous to the playing of the Beethoven Symphony No. 3 (Eroica), G. Richard Carpenter gave a brief analysis of the work. Mr. Fairman proved an able conductor and the ensemble was well balanced and played unusually well. The soloist was Elsie Goff Carpenter, contralto, who rendered the aria, Ah se tu dormi, from Giulietta a Romeo by Vacca, and a group of songs by Bassett, Tchaikowsky and Rummel.

The Chaminade Club, of which Mrs. George Loomas is president, gave its Christmas musicale at the Providence Plantations Club. The program was given by members of the Rossini Club of Portland, Me., and included Helen Ward, soprano; Bertha King Fenderson, contralto and Xilpha Butterfield, pianist.

Frederick H. Johnson, of the New England Chapter of the American Guild of Organists, gave an organ recital in St. Stephen's Church. His program was well selected, including the various compositions of organ music from Marcello to Widor and he played with musical intelligence.

Nicola Capomacchio, a young Providence violinist, who recently graduated from the Royal Conservatory of Music at Naples, gave a violin recital, at the Modern Theater. F. Paul Vellucci was the accompanist.

Wassili Leps, of New York and Philadelphia, composer, conductor and teacher, has assumed the duties as director of the Hans Schneider School to take the place of Hans Schneider who died recently in this city. Mr. Leps, who was born in Russia and who has studied in Germany and Paris, has been connected with Royal Opera at Dresden under Ernst von Schuch and conducted both symphonies and operas at Dresden, Hamburg Strassburg, Riga and Warsaw. Since coming to America he has led the Philadelphia Orchestra and the Philadelphia opera and has also appeared as guest conductor with the San Carlo Opera Company. His opera, Hoschi-San, has been produced by the Philadelphia Opera Company and the Philadelphia Orchestra has played several of his compositions. Mr. Leps will be in Providence on Thursdays, Fridays and Saturdays.

G. F. H.

## Gray-Lhevinne Plays for Women's Study Club

One of the most ambitious efforts put forth by the women of Barnersville, O., was when the Music Study Club sponsored a recital by the well known violinist, Estelle Gray-Lhevinne.

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S. S. S.)





Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

#### ARE THEY SERIOUS?

T. B. S.—Your question about the Gilbert and Sullivan operas can be easily answered by saying that while the operas are as a general thing what might be called "take offs" on local, governmental, or social subjects, they are intended to be played seriously. However, light the libretto, all point is lost if it is presented as a roaring farce. It was a great disappointment some years ago when the Gilbert and Sullivan operas were running for a season at the Savoy in London, to hear the operas sung and acted, right in their own country, as if they were amusing the actors, who were laughing and indulging in all kinds of antics. The audience had no opportunity to enjoy the performance, such a farce was made of it. This in London seemed rather out of place. Under d'Oyley Carte's management it was quite different, at least in America. The action was serious. There were plenty of laughs for the audience, but no hilarity on the stage. It is to be hoped that Gilbert and Sullivan's clever work will always be presented here as the authors intended it should.

#### AUTHORITIES.

P. W. S.—There are a number of authorities that you can consult in regard to musicians. Of course you know of Grove's Dictionary, the old standby for so many years, but not altogether satisfactory as regards American musical matters. It often seems as if there were every possible person named in a musical dictionary excepting the one person for which information is being sought. So well known a singer as the late Charles W. Clark is not mentioned in a leading American biographical dictionary, but the Who's Who of England has a notice of him. As he was a leading American baritone, with a reputation in his own country as well as in Paris and London, this is rather a matter of wonder. It often seems easier to obtain information about musicians of three, four or five centuries ago than of those of the present day. However, compiling a dictionary of any kind whatever is an appalling task, so one must be thankful for what we have and make the best of it.

#### Rhoda Mintz Pupils in Studio Recital

Rhoda Mintz, teacher of singing, presented six pupils in the mid-season studio recital, in her series of studio and radio recitals, on January 23. Those taking part were Baby Requelle, Lillian Flosbach, Anna McCourt, Beatrice Proop, sopranos; Milton Yokeman, tenor, and Jerome Noto, baritone. A capacity audience gave enthusiastic applause to the young singers, who all showed careful training in tone pro-

duction, diction, interpretation and poise, in compositions by Giordano, Puccini, Nevin, Brahms, Luzzi, Schubert, Del Riego, Speaks, Cadman and others. Max Hollander, violinist, and pupil of Samuel Gardner, assisted the singers with several obligatos and gave excellent renditions by Wieniawski and Gardner. Marjorie Hall gave able support at the piano. At the conclusion of the program the guests were invited to stay for a social hour and refreshments were served.

#### May Barron Has Solid Musical Foundation

May Barron, contralto, has a solid musical foundation, obtained by the study of piano from seven to sixteen years of age and later taking up voice culture at the Chicago College of Music. This equipment has been enhanced by



Photo by Nishiyama

MAY BARRON

serious application and varied experience in filling engagements in church, concert and oratorio and appearing with the San Carlo Opera Company. Twenty newspaper critics in as many cities have referred to the contralto's rich voice and musical intelligence and none but paid tribute to her charming manner and sincerity of purpose. During January Miss Barron appeared in Bridgeport, Syracuse and at Col-

gate University in Utica. This month and in March she is scheduled to sing in Savannah, Jacksonville, Daytona, Gainesville, Charleston, Richmond and other cities. A western tour is booked for April incidental to a Chicago recital at the Blackstone on April 24.

#### SYRACUSE, N. Y.

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra, under direction of Vladimir Shavitch, at its fifth subscription concert on January 15, presented the Symphony No. 1 in D major by Gustav Mahler. The orchestra played the composition extraordinarily well, but in spite of this it failed to make the fine impression expected of it. As a composition it offers the possibility of greater cleverness in handling the material than originality and nobility in the material itself. Some parts were quite reminiscent of other composers. Marguerite D'Alvarez, the soloist, was recalled at the close of her two solos for an encore.

Elisabeth Rethberg appeared the following Monday evening at the Mizpah Auditorium, under the auspices of the Morning Musicals. Mme. Rethberg deepened the fine impression she made last year in a recital under the same auspices. She was recalled time and time again and at the close of the recital had sung seven encores. She proved herself an exceptional singer of the German lieder. With her consummate art, she gave what was unquestionably one of the most satisfying recitals of the season.

The following evening, in Crouse College Auditorium, George Smith, a member of the piano faculty of the College of Fine Arts, gave the first of four historical piano recitals. His program was given over to compositions of the Russian and Scandinavian schools. Employing exceptional technique for musical ends alone, he gave a most satisfying recital. His playing demonstrated that he has broadened his style considerably since his recitals of last year. H. L. B.

#### Lotta Van Buren Giving Lecture-Concerts

Accompanied by three key-board instruments which antedate the piano, namely an octavina, a virginals and a well tempered clavichord, such as Bach loved, and by a trunkful of costumes copied from paintings of the period of her instruments, Lotta Van Buren recently left for the Middle West to give her interesting lecture-concert called What Do You Know About The Piano? Kansas City, Chicago and Cleveland are among the cities on her itinerary; in the latter place she is booked for three appearances, one with the Institute of Musical Art in a concert for its students and faculty and two appearances with the Cleveland Museum of Art, one for grown-ups and one for children.

#### Nanette Guilford Scores as Nedda

Nanette Guilford, soprano of the Metropolitan Opera, added another leading role to her repertory when she sang Nedda in Pagliacci at a recent subscription performance. This is the fifth leading role that has been entrusted to Miss Guilford since she made her debut with the Metropolitan less than three years ago. She will embark on her first concert tour of the country early next fall.

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## Musical Comedy — Motion Pictures — Drama

### HUGO RIESENFELD TELLS HOW HE SCORES A FILM

Has Arranged Musical Accompaniment for Covered Wagon, Ten Commandments, Beau Geste, Old Ironsides, and Other Great Pictures—Now Working on Scores for Rough Riders, to be Released Soon, and Also The Wedding March and King of Kings, New Paramount Films

"Do you know its origin?" asked the writer of Hugo Riesenfeld, who had just said that Hot Time in the Old Town Tonight would be one of the themes in his new score for the next Paramount picture, Rough Riders.

"Yes," Mr. Riesenfeld replied, "Hot Time in the Old Town Tonight used to be sung at camp meetings, I have found."

"I was told by Theodore Mitchell, who knew the composer, that it was written before the Spanish-American war by Joe Hayden, of the vaudeville team of Hayden and



HUGO RIESENFELD

Heatherton, and sung by them on what was then called the variety stage. It had a little success those days and Hayden sold his rights to a publisher for about a hundred dollars, never realizing that, with the out-break of the war, that song would be adopted by the Rough Riders for their particular one."

"That may also be true," agreed the composer-conductor, "but I happen to know that it was sung at camp meetings. I can even quote the old words."

"How do you go about arranging your scores?"

"Well," he went on, "I resort mainly for themes to the songs of the period of the particular film for which I am arranging the score. For instance, with the Rough Riders, I have taken Hot Time in the Old Town Tonight, Break the News to Mother, Good-Bye Dolly Gray, and The Blue and The Gray, as themes. Some of these, to be sure, were old before the war, but the others sprang into popularity during it. In order to be exact about my musical scores or arrangements, I do considerable research. You have seen my library?" he questioned. "Well, I have all kinds of literature and music which I consult when necessary. I also have a man who does little else but go to the public library and copy material from books which are not available outside."

"Do you see the film first, or what?" the writer asked. "I should see the finished film, of course," he replied, "but sometimes that is impossible. It may require me to stay too long on the coast, so I am shown the uncut film of, perhaps, 25,000 feet, which is eventually cut down to seven or eight thousand feet. In the big films I try as far as possible to synchronize the music and action without making it choppy. In former days only the general mood was expressed. I am in favor of synchronizing only for the important happenings and for emphasis of the humor. I do not synchronize the entire picture for to do so it loses the melodic line. It becomes choppy and is not an ideal film accompaniment."

"It is much the same as with operas. Those who preserve the melodic line through all the dramatic action are the surviving operas. We call arias the melodic line. People may talk and belittle it, but the fact is ever present that all the great composers of opera, like Wagner, used the long, broad, resting melodic line. In Die Meistersinger, we find the arias distributed throughout, no matter how great the dramatic climaxes are; also in Tristan and Isolde. Take, on the other hand, the most successful of the modern writers of opera, Puccini! You again have lovely arias here and there, for which people anxiously wait. I believe that is why the many hundreds of operas perish and pass into oblivion. They lack that so necessary melodic line and are too synchronized."

"I believe therefore that the successful composers of motion picture scores must have not only a good knowledge of literature of all periods, but must also know opera. In operas you find always some scene similar to one on the screen. When arranging a certain score, I usually divide the film into sections according to moods. For instance, sentimental, pastoral, dramatic, heavy, dramatic, ominous, or—even every day life. Then I have hundreds of compositions representative of the pastoral, the dramatic, etc. My course is to go through these and eliminate. My leading themes come in between these miscellaneous selections and may be as elaborate or as simple as the action requires. Once, perhaps, they are heroic; again sen-

timental, then allegro—all sorts of variations of the same theme. Do you see?"

"But this writing for Paramount feature films must take a great deal of your time?" the writer queried.

"All of it," he said quickly. "It is tremendous work and keeps one occupied all the time with the coming new pictures. I am at present finishing the score for Rough Riders, and I am also working on one for The Wedding March and King of Kings, the film depicting the last three months of the life of Christ on earth."

"For the King of Kings score I have employed beautiful hymns and Gregorian chants for some of the themes. You remember Liszt used the Gregorian in his St. Elizabeth..."

"Mr. Riesenfeld," interrupted the writer, "while we are on the subject of your scores, what others have you done in the past besides The Covered Wagon?"

"Let's see! The Miracle Man, Ten Commandments, Covered Wagon, Hunch-Back of Notre Dame, Beau Geste, Old Ironsides, The Volga Boatman, and yes—one of the best, in my opinion, that I have ever written, which was somewhat lost because the film did not meet with acclaim, and that was Beggar on Horsesback. That score was called by musicians a forerunner of the now prevailing jazz opera. It was, if you saw the film or play, a satire, and the music was in similar vein."

Remembering Mr. Riesenfeld's pioneer work in educating the motion picture audiences to an appreciation of better music, which he did so successfully during his association with the Rialto and Rivoli theaters, the writer asked him if he expected to return to the theater in such a capacity at any time in the near future. After a slight hesitation, Mr. Riesenfeld replied that he could not say just at this time, but would, perhaps, have some interesting announcement to make later on. This brings to mind the fact that Mr. Riesenfeld was one of the pioneers in bringing better music to the masses. In addition to programming the classics on the weekly programs at the motion picture houses, he and his orchestra gave Sunday concerts and also delightful ones for the children.

When the writer remarked that Josiah Zuro, a life-long friend and one who was associated with him at these theaters for some years, is at present giving a similar series of free Sunday Symphonic concerts at the Hampton Theater, with much success he commented with enthusiasm:

"Yes, Zuro is doing a great work. You see I had the Rialto theater behind me in my enterprise, but Zuro is doing that work all alone and depends only on contributions for the general expenses, giving his own services, as well as that of his orchestra, gratis. I call that a feat of accomplishment."

#### Twinkle Twinkle

The musical comedy, Twinkle Twinkle, is well named. The girls twinkle in their prettiness, the principals sing well and their dancing is peppy and joyous, while the humor is sparkling and clean. Twinkle Twinkle glitters from start to finish. The music by Harry Archer, with additional numbers by Kalmar and Ruby, is catchy and melodious, and the book by Harlan Thompson, while only average, is nevertheless the type of musical comedy plot that people like.

Ona Munson, carrying the lead, is remindful for some reason or other of Marie Saxon in The Ramblers. She is the same type of blond femininity, whose greatest asset is her dancing and youthfulness, but she does very well with what little voice she possesses. Alan Edwards is a good opposite and sings effectively. The comedy was divided between Joe E. Brown, screamingly funny as the hick detective; Flo Lewis, whose humor is expressed even in her legs, and John Sheehan, reigning over the lunch-counter, who once hailed from New York and can't find anything alive in the town in which he is stranded, until a band of motion people take the town by storm.... as Joe Brown took the audience by storm in his scene with Perqueta Courtney, when he registers various ludicrous emotions as a test for the screen. Twinkle Twinkle's electric sign outside the theater should twinkle for sometime to come.

#### Pinwheel

On February 3 the Neighborhood Playhouse presented Pinwheel, a new work, and the first to be produced by Francis Edwards Faragoh. That very talented and delightfully versatile actress, Dorothy Sands, appeared in the part of The Jane, who undergoes a series of down-hill adventures, which in the end still leave her bewildered and unsettled in mind and purpose. The writer has always admired Miss Sands from the time she essayed the burlesque on Florence Reed in The Shanghai Gesture in the Grand Street Follies and then again as the bare-back rider in The Lion Tamer. A born actress she plays comedy and the melodramatic equally well. She was surrounded by a familiar and capable cast, including Marc Loebell as The Guy; Albert Carroll, the Bookkeeper, whose charms start most of the trouble, and Lily Lubell, originally cast as The Fast Woman, but at short notice, owing to illness of another member of the cast, assuming the role of The Lady Friend for the second performance.

Mr. Faragoh's play is well written and rather unusual in theme, the action taking place around the city, which is made the feature of the performance. The scenes are practically the same, the adding of slight properties making the necessary changes...and very cleverly done. The performance is admirably directed by Alice and Irene Lewisohn, who founded the theater in 1915, and which will celebrate its twelfth birthday this year.

#### S. L. Warner—Impresario

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## AMUSEMENTS

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Maurice Grau, Henry E. Abbey, Edmund Stanton, Heinrich Conreid, Giulio Gatti-Casazza, Henry Russell, Oscar Hammerstein and Henry W. Savage, now must be added S. L. Warner, production executive of Vitaphone.

Taking a leaf from the note book of some of the famous men who have gone before him, Mr. Warner has sought to give a popular touch to the selections that are offered by the Vitaphone operatic and instrumental stars.

While P. T. Barnum will always be remembered as America's greatest showman, he was also an impresario, for it was he who brought Jenny Lind to this country. It was this old showman who insisted that Home Sweet Home always be part of the famous singer's program. The late Maurice Grau, in directing the tours of Adelina Patti, saw to it that the diva never closed one of her concert or operatic performances while on tour without singing John Howard Payne's ballad.

Evidently Mr. Warner has had all this in mind in making up the selections for the program that precedes the John Barrymore film, When A Man Loves, now being given with Dolores Costello as the featured player, at the Selwyn Theater. This seems palpable in the case of Mary Lewis, Metropolitan Opera soprano. While there were many picturesquely-tonal selections in Miss Lewis' repertoire, Mr. Warner discarded all of them in favor of simple melody. The simplicity of some of the old-time southern melodies appealed to Mr. Warner and it was he who decided that nothing better could be done, than to have Miss Lewis sing some of them. This decision is a particularly happy and appropriate one as Miss Lewis is southern born (Little Rock, Ark.).

The two numbers contributed by the soprano on the new Vitaphone bill are both by Bland. The opening selection, given in a setting representing an old drawing room during the ante-bellum days is Dixie Land and has a chorus accompaniment. The second number is the ever-popular Carry Me Back to Old Virginia. Both numbers are given by Miss Lewis with a good deal of expression and her success in them is one of the dominant things connected with a program that is rich in names and artistic excellence.

#### The Mark Strand

What's in a name? The pros and cons have never settled the question, but at least all must be agreed that there is everything in the caption when it comes to screen productions. Last week, at the Mark Strand, the feature picture was McFadden's Flats, starring Charlie Murray and Chester Conklin, those two duplicates of Weber and Fields only this time with a change of nationality. While both are deservedly stars of the first magnitude for this type of picture, perhaps many of the big laughs of the evening would have been missing had not the astute cleverness of the man who wrote the captions been brought to light. If you want a lot of good and hearty laughs see this picture. If it is not held over another week it will not be the fault of the audiences. The picture was directed by Richard Wallace, and exceedingly well done, and worth mentioning in the cast were Aggie Herring (Mrs. McFadden), Mary (Edna Murphy) and Sandy (Larry Kent).

Joseph Plunkett's prologue was both interesting and apropos. There were dances, singers, high kickers and instrumentalists, all of whom did their bit well indeed. The musical numbers were Work, Work, Work; Mound City Blues Blowers, and Down in the Old Neighborhood (McKenna), the last number named sung by Pauline Miller and the Male Quartet.

The orchestra opened the program with Goldmark's Sakuntala overture, and, in addition, were shown the usual Topical Review and Out-of-the-Inkwell cartoon.

#### The Capitol

One of the most delightful and unique features of the bill at the Capitol last week was a UFA picture, Soaring Wings, edited and titled by Major Bowes. The picture deals with various species of birds and was interesting. The overture was Hosmer's Northern Rhapsody, dedicated to the Daughters of the American Revolution. It embraces familiar tunes with Yankee Doodle as a basis for three counter-melodies, working up to a grand finale. The orchestra



gave it a spirited rendition, under the direction of David Mendoza. Vocal honors went to rich-voiced Celia Turrill and to Westell Gordon, popular tenor, who introduced Irving Berlin's new song, What Does It Matter. The song is typical of the Berlin melodious line and should become popular. The Capitol Magazine and a charming ballet, Milady's Boudoir, with Joyce Coles, assisted by the ballet corps and the skilled Chester Hale Girls, were well received. To our mind, The General, with Buster Keaton, was the least enjoyable of the program. It is not particularly funny and the consensus of opinion of those seated about this reviewer was that it was not one of Keaton's best films.

#### The Paramount

The Paramount show for the week of February 5 started slowly but once on the way it became very interesting indeed. After an overture that was played well enough by an orchestra which still has only about half as many strings as it ought to there followed a short picture in colors and costume which was concerned with the inscrutable Mona Lisa, the most interesting part of which was the real resemblance between the actress and the actual portrait. Then came The Revellers, a male quartet, with a fifth male for an accompanist, who were but slightly 'revelly' indeed. Following the usual news pictures came the combination dance and song feature called Venetian Glass, beautifully staged and very well done on the whole. It was a John Murray Anderson presentation. There were two none-too-good Italian singers, a very excellent prima donna, and the best acrobatic pas de deux ever seen. The artists can not be named due to the fact that programs appeared to have gone out of fashion. The most entertaining feature remains, as ever, Jessie Crawford, who does marvelous things that nobody else seems to be able to do on the organ. The picture was Elinor Glyn's It, a bright comedy, well directed. Clara Bow, in the lead, certainly had "it."

As early as noon on February 12, the Paramount Theater was packed to the doors. The bill was without doubt one of the best that has been seen at this theater. There was, of course, an ovation awaiting the re-appearance in New York of Paul Whiteman and his incomparable orchestra, the feature of the entire week. Their opening number was Spanish Town—and a mighty fine arrangement of the popular tune—with the men offering interesting variations. Then came what Mr. Whiteman called "a brand new tune," Sam, the Accordion Man, which went over big, five of the men singing the chorus, then giving way to the accordion player of the orchestra, a rattling good one. The Gershwin Rhapsody in Blue came next and has lost none of its appeal. In contrast was Whiteman's conception of the popular tune, Sunday, and then Meet the Boys, in which each member of the orchestra, with the spot light on him, "does his stuff." After the applause had subsided, Mr. Whiteman introduced two boys he had brought with him from California—Rinckers and Crosby, who made quite a hit in a number of songs. An added surprise was the little colored card bearer, in red uniform, dark as the ace of spades, and with flashing teeth, who took the house by storm with his singing, playing of the banjo, and Charleston. The Whiteman show is a good one and each and every one works hard to make it so.

Frank McGlynn, late of John Drinkwater's Abraham Lincoln, gave a superb recitation of the famous Gettysburg Address, appropriate for the occasion, after which there was an interesting picture of the later life of the American composer, Stephen Foster, famous for his Old Black Joe, Old Kentucky Home, and Massa's in the Cold, Cold Ground. It was an instructive film and the accompanying collection of early American folk songs were well chosen. Jesse Crawford gave numbers from Cavalleria Rusticana on the organ and came in for his usual warm reception. The feature picture, Dolores Costello in The Third Degree, based on the old play, rounded out a splendid bill.

#### Notes

Herbert Brenon's fine presentation of the story and characters of Major P. C. Wren's popular novel, Beau Geste, continues to add to Paramount's roster of sensational successes at the Criterion Theater. Although this thrilling story of the Legion des Strangers, with its charm and

mystery of the Sahara desert and that strange life which men voluntarily seek when they enlist in this strangest of all military organizations, has passed into its seventh month at the Criterion Theater and is now nearing its 400th consecutive performance on Broadway, the interest in the story has not been half touched. In the annals of American cinematics, Beau Geste stands unique in novelty of theme, the unconventions of its construction and establishing the fact that we are not insular in our acceptance of the ground work for a story when it is well done, as in this splendid exposition of how a good book can be transferred to the screen without losing any of its charm and take on a newer vitality by the vivid manner of its portrayal.

The Kid Brother, Harold Lloyd's latest screen venture, continues to hold forth at the Rialto this week.

Roxy's newly assembled gang will include Maria Gambarelli, Douglas Stanbury, Phil Ohman, Victor Arden, Adrian da Silva, Celia Branz, Geoffrey O'Hara, Dorothy Miller, Gladys Rice, Beatrice Belkin, Anne Robinson, Joseph Stopak, Daddy Jim Coombs, Frank Moulan and Florence Mulholland.

The musical library at the Roxy Theater will contain 10,000 numbers and 50,000 orchestrations.

"A. W. O. L." Fox Films war comedy, in which Sammy Cohen and Ted McNamara, the team from What Price Glory, have two of the featured roles, has just been completed.

What Price Glory—one of the big four—continues to break all records. On Lincoln's Birthday many disappointed people were turned away from both performances. This great picture will be on Broadway for some time. Incidentally, Victor McLaglen and Dolores Del Rio, stars of What Price Glory, will be in the Fox production of Carmen, which will be under the direction of Raoul Walsh.

A version of Tosca for the screen will be released through the United Artists with Rod La Roque and Dolores Del Rio in the cast.

Fox Films announces The Monkey Talks as one of its releases this month and in which Raymond Hitchcock, famous comedian, will provide a few laughs, his running mate being Ted McNamara, whose "rubber face" attracted attention in What Price Glory.

Marion Davies in The Red Mill is the attraction at the Capitol Theater this week, with an all-around good bill.

Quite one of the funniest teams on the screen is Charley Murray and Chester Conklin appearing in McFadden's Flats at the Mark Strand Theater for the second week. Their comedy is clean and highly amusing, but one must add that the titles of the picture are about the cleverest seen in a long time. They alone get many a laugh. Mr. Plunkett's prologue for the picture is capital and one of the best he has given, which is saying a good deal. They are never poor!

Incidentally, H. Wallace Ham, publicity director for the Mark Strand, who was also on the New York Sun for many years, celebrated three occasions on February 12: his birthday, that of our martyred president, and his twenty-sixth wedding anniversary. All good wishes, Mr. Ham!

If you should happen to be in the vicinity of Broadway and 49th street, any day at sunset, you will hear the strains of retreat blown on a trumpet, and then the boom of a heavy gun. And as your startled eyes eagerly seek the location of the catastrophe, they will behold, not another bomb outrage, but four sailor lads, in the blue and white uniforms of our bluejackets of 1804, lowering the American flag on top of the Rivoli Theater, where the film story of Old Ironsides is being shown. The flag is the Old Glory of that period and has fifteen stars, and also fifteen stripes instead of the present day number of thirteen.

JOSEPHINE VILA.

#### Additional Scholarships for Gunn School

The advertisement of the Gunn School of Music, appearing in this week's issue of the MUSICAL COURIER, is interesting from many standpoints. It will be noted that a scholarship for male voice students has been donated by Reinald Werrenrath and a scholarship for female voices by Elisabeth Rethberg. Both scholarships are for the class of Percy Rector Stephens, who will hold forth at the Glenn Dillard Gunn School from June 27 to July 30. That artists as prominent as Mme. Rethberg and Mr. Werrenrath should donate scholarship to the Gunn School speaks volumes for the institution as well as for such teachers as Mr. Stephens.

#### Marie Morrissey's Activities

Marie Morrissey, contralto and Brunswick Record artist, returned to Chicago, January 25, from New York to be guest of honor at a meeting of the Drama League at the Arts Club. Accompanied by Morton Howard, Miss Morrissey sang three groups of songs and many encores to an enthusiastic audience which included such well known players and artists as Florence Reed, Whitford Kane, Claire Dux, and many others. On January 10 in La Porte, Ind., in a concert for the Civic Music Association, Miss Morrissey presented a program entirely composed of songs in English, and received unstinted praise. While in New York, Miss Morrissey made four new Brunswick records and also did daily work with her teacher Dudley Buck, and her coach, Richard Hageman. Miss Morrissey's engagements will keep her in the East and Middle West until May when she goes West for appearances in California.

#### Halevy Singing Society to Award Scholarships

The Halevy Singing Society, believed to be the oldest Jewish musical organization in the United States, will award a number of scholarships to young gifted singers, it is announced by Leon Kramer, director. The Halevy Singing Society will give a concert with a symphony orchestra in the near future. Mr. Kramer is anxious to secure new talent and will hold auditions for singers every Tuesday evening at eight o'clock in the auditorium of the Y. W. H. A., 31 West 110th Street, New York City.

#### Marguerite Cobbey Scores with Chaliapin

Marguerite Cobbey, young American singer and artist-pupil of Yeatman Griffith, who substituted for Elvira Hidalgo on February 9 with Chaliapin's Barber of Seville Company and scored such a personal success with the critics and public, sang the other two performances at the Mecca Temple.

#### Samoiloff Entertains

Lazar S. Samoiloff entertained many musical celebrities and friends at his spacious residence-studio, February 13; every one, from editor-in-chief Leonard Lieblich, representatives of leading metropolitan dailies, composers, vocal instructors, Metropolitan Opera singers, to ambitious young students, were on hand and thoroughly enjoyed the Kazukas Party; invitations were signed "Caviarly Yours, Sammy."

#### OPPORTUNITIES

THE INTERSTATE TEACHERS' AGENCY, New Orleans Bank Building, New Orleans, Louisiana, needs teachers for all departments of Music: Voice, Piano, Pipe Organ, Violin, Theoretical Branches and Public School Music for the coming September.

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## DENVER, COLO.

DENVER, COLO.—The Colorado State M. T. A. held its sixth annual convention, December 28, 29, 30, 31, in Denver, with representative teachers from Longmont, Greeley, Boulder, Pueblo, Colorado Springs, Monte Vista, Ft. Collins, Alamosa, Ault and Golden, in attendance. Progress was made in the Association's aim of certification of piano teachers, as sixteen additional teachers took the required examination. Among the leading speakers were Dr. Horace Whitehouse, dean of the Music Department of U. of C., Boulder; Gertrude Stone Markley, Longmont; Mary Spencer, Monte Vista; Clara Crane Laws, Denver; John C. Kendel, supervisor of music, Denver; Edith Louise Jones, Denver; Dean E. D. Hale, Colorado Springs; Luella Burkhard, Pueblo; Dr. Lindsay B. Longacre, Denver; Samuel J. Vaughn, president of the Colorado Woman's College, Denver and Dr. Wilm, of Colorado Springs. A tea was tendered the members of the Association by the faculty of the Blanche Dingley-Mathews Piano Work, Inc., on Wednesday afternoon, and the usual banquet was held Thursday evening at the Colburn Hotel. The outstanding feature of the convention was the concert by Colorado composers, Helen Teats, chairman. The program, in charm, variety and general excellence, reached a very high standard. It consisted of an organ solo by E. Morgan Williams, the composer at the organ; vocal quartet, *Softly Now the Light of Day*, by E. H. Baxter Rinquest, sung by Ruth Hammond Ragatz, Laura Kemp Anderson, Earl Linder and J. Kenneth McCrimmon, with Hazel Fryer Allen at the piano; Piano Sonata, op. 59, by Francis Hendricks, with the composer at the piano; group of four delightful songs by Grace Mays, most sympathetically sung by Laura Kemp Anderson, with the composer at the piano; a trio for violin, cello and piano by Frederic Ayres, played by Marguerite, Virginia and Alice Quarles. The newly elected officers of the M. T. A. are: President, John C. Kendel; vice-president, Edith K. Rinquest; secretary and treasurer, Leon Cowles; constructive composition, Edith Louise Jones; board of directors, Earle A. Johnson (Denver); John C. Wilcox (Denver); Mrs. J. R. Kunkle (Pueblo), Mary Spencer (Monte Vista), W. E. Whigham (Denver).

An unusual recital was given by the junior piano pupils of the capable young teacher, Corinne Bourk, entitled *A Day at the Circus*. The clever compositions selected were by Rose Gaynor Faeth, J. Lilian Vandevere, Ernest R. Koreger, Harvey Worthington Loomis, Arthur Edward Johnstone, Cornelius Gurliitt, Cedric W. Lemont and others, and

were all reminiscent of the circus. A Spanish Dance by Behr, performed by the Rhythm Orchestra, concluded the charming program.

Another pupil's recital of exceptional interest was the Candlelight concert given by the boys of the Blanche Dingley-Mathews Piano Work, Inc., assisted by the De Molay Glee Club (Clarence Sharp, director). It was a pretty sight to see the boys march down the aisle, each with his lighted candle, singing Christmas carols. A comprehensive program was excellently played.

Eight young pianists from the studio of Jennie L. Liverman, assisted by Jean Mignolet, flutist, and Paul Parker, tenor, gave an interesting program over KOA.

The annual presentation of Handel's *Messiah* took place at the Municipal Auditorium before an audience of 10,000. A chorus of 225, an orchestra of fifty with R. Jefferson Hall at the great organ, all under the direction of Clarence Reynolds, city organist, gave this fine old classic an excellent performance. The soloists were Ada Marie Castor, soprano, who gave a particularly noble and traditional reading of her solos; Bessie Dade Hughes, Robert H. Edwards and Edward Wolters.

Ruth St. Denis and Ted Shawn, with the Denishawn Dancers, appeared at the Auditorium Theater, under the local management of A. M. Oberfelder, and gave an elaborate performance, the "gleamings from Buddha-fields"—China, Japan, Java, Burma, etc.—rising to great heights of achievement in composition, color and charm. The effective and characteristic music was written by Clifford Vaughan, pianist conductor of the organization.

On the same evening, a group of pianists from the studio of Edward B. Fleck presented a program of Beethoven music in commemoration of the one-hundredth anniversary of the death of the composer.

The third pair of concerts of the Civic Symphony Orchestra, for the current season, offered Faith Campbell, soprano; Mildred Kyffin, contralto, and Frank Dinhaupt, baritone, as soloists. Conductor Horace Tureman had evolved an interesting experiment in program construction as the first part was devoted to excerpts from Bizet's *Carmen*, in which the three soloists appeared, followed by the *Prelude to the Tempest*, by Honegger, and the *Symphonic Pathétique*, by Tchaikowsky. Of the soloists, special interest centered in Frank Dinhaupt, the nineteen-year-old Denver boy who won first prize in the National Federation contest at the Sesqui-Centennial in Philadelphia last November. He has a voice of unusual quality, dramatic and forceful, and, what is almost equally useful, plenty of personality. Mr. Tureman gave a splendid account of the Honegger number, bristling with difficulties as it is. It is a genuine storm, with all the elements battling for mastery, and could have been repeated so insistent was the applause. It is truly a most effective bit of modern tone painting. The Tchaikowsky Symphony was excellently done. Mr. Tureman gave to the performance a sympathetic understanding of the music which induced real thrills of emotion, especially in the second and last movements.

Marie Lacy, pianist, and Agnes Clark Glaister, soprano, of the faculty of the Denver Conservatory of Music recently gave a joint recital. As both are artists of distinction, the program was delightful and enthusiastically received.

Russell Mason, a young flutist of Alamosa, Colo., has been chosen from fifty flutists to accompany Luella Melius, coloratura soprano, in her tour of the country in grand opera recitals. J. T.

## Thet Musicians' Club Revives

At the first social gathering of the new year of the Musicians' Club of New York, on January 21, the capacity of the Comedy Club was almost over taxed. This rejuvenation of one of little old New York's cozy meeting places was as chummy and ideal a premises as could be imagined for the purpose. The new president, Arthur Bergh, presided and gave a hearty welcome with his well known geniality to old and new members and guests.

Mr. Khaldah, exponent of thought transfer, gave an exhibition. Mrs. Stevens, a new member, sang southern songs in her unique and charming fashion, accompanying herself. Elmer Ransom, past president of the American Association of Magicians, obliged with his usual willingness.

Members Harvey Hindermeyer and Earle Tuckerman of "Gold Dust" fame returned from a professional trip and kindly sang selections from their wonderful arrangement of

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popular songs and duets with improvised accompaniment by President Bergh. Refreshments and dancing brought this enjoyable evening to a close.

## Palmer Christian Tours

Palmer Christian, American organist and professor of organ at Ann Arbor University, Mich., achieved marked success with the Detroit Symphony Orchestra recently when he played the E major concerto for organ and orchestra by Eric Delamarter, under the direction of the composer himself, the baton being handed to Delamarter on this occasion by Gabrielowitsch. Charlotte M. Tamsby, writing in the Detroit Free Press, called this unique event one "of outstanding importance," saying that "Mr. Christian gave the work a sweeping performance, characterized by his familiar command of the instrument both from the technical and interpretative aspects. He shared with the composer in the ovation."

W. E. Kelsey in the Detroit News, reported that Mr. Christian "played like a master."

Mr. Christian, in addition to his regular series of University recitals at Ann Arbor, has been booked for a number of dates including appearances at Wellesley College, Princeton University, Baltimore, New York City, Chicago, New Brunswick, N. J. (dedication of new organ) and a southern tour in the month of March.

## N. Y. College of Music Recital

Vocal, piano, cello, violin, harp, and a string quartet number made up the January 28 students' recital given at Carnegie Chamber Music Hall by pupils of the New York College of Music. The opening string quartet was given with perfect ensemble, and, Rebecca Becker, a very young soprano, sang her teacher's (Marie van Gelder's) *Die Waldfee* in a beautiful and promising voice. Anna L. Marin played well a harp fantasia (Pintot), and Elizabeth Herzog proved herself an excellent pianist in the Beethoven Thirty-two Variations. Mae E. Zenke, contralto, is a good singer, and Dorothy Siegel interpreted a cello piece delightfully. Dorothy Cashen sang an aria by Verdi brilliantly. Bessie Etkin is the talented pupil of Sigmund Feuermann, Austrian violinist, who joined the College of Music faculty two years ago. Mary Burlake is a youthful soprano with a sweet voice, and Joseph Funstein is a first rate pianist. The usual large audience always found at the College of Music affairs crowded the hall.

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